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CN

Ulrich Middeldorf

LETTERS

UPON

MINIATURE PAINTING.

THE

OF

MINIATURE PAINTING

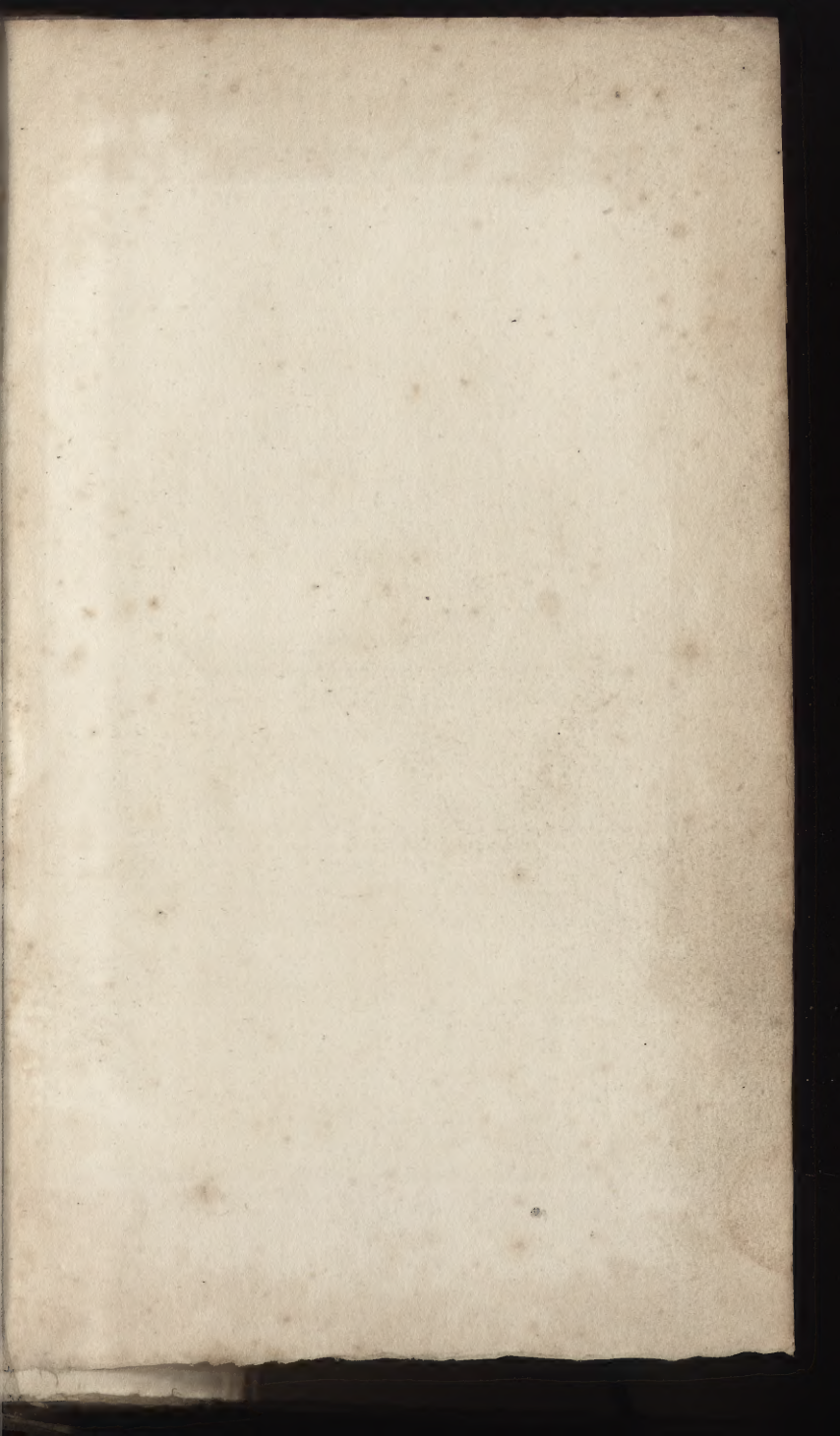
LETTERS

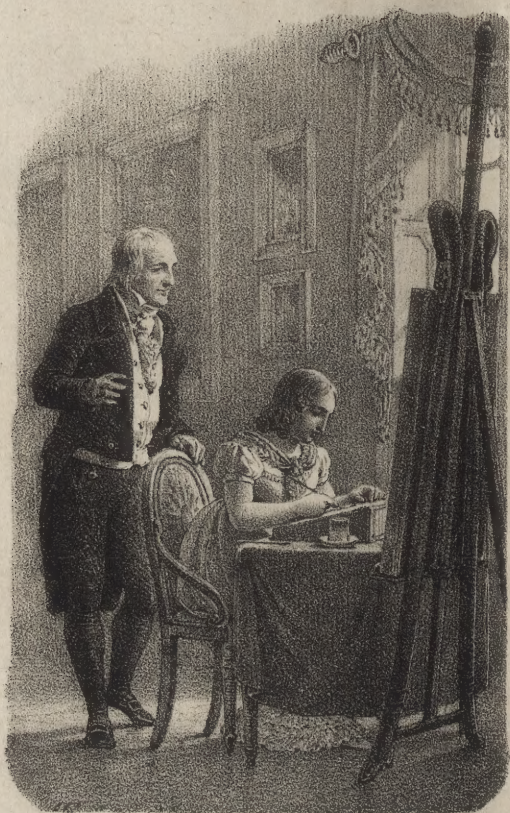
UPON

MINIATURE PAINTING.

LONDON

PRINTED BY S. AND R. BENTLEY, DORSET STREET.





"Not content to recall the memory of her mother,
by an imitation of her virtues, she also delights to
multiply her image by a display of her talents."

18th Lett.

LETTERS

UPON THE ART

OF

MINIATURE PAINTING.

BY

L. MANSION.

" Vous qui pleurez l'amour, l'amitié, la nature,
" Sans doute, un Dieu pour vous a créé la peinture."

LONDON:

PUBLISHED BY R. ACKERMANN, 101, STRAND,
AND MAY BE HAD OF MR. MAYAUD,
NO. 35, GREAT MARLBOROUGH STREET;

AT PARIS,

BY L. JANET, RUE ST. JACQUES, NO. 59.
AND MAY BE HAD OF THE AUTHOR, RUE
DES FOSSÉS, MONTMARTRE, NO. 10.

(about 1823)

LETTERS

FROM THE

MINIATURE PAINTING

[ENTERED AT STATIONERS' HALL.]

LONDON:

PRINTED BY R. A. BARNARD, 101, ST. MARK'S

AND MAY BE HAD OF MR. A. BARNARD,

101, ST. MARK'S, LONDON.

AT THE

BY J. BARNARD, 101, ST. MARK'S, LONDON.

AND MAY BE HAD OF THE

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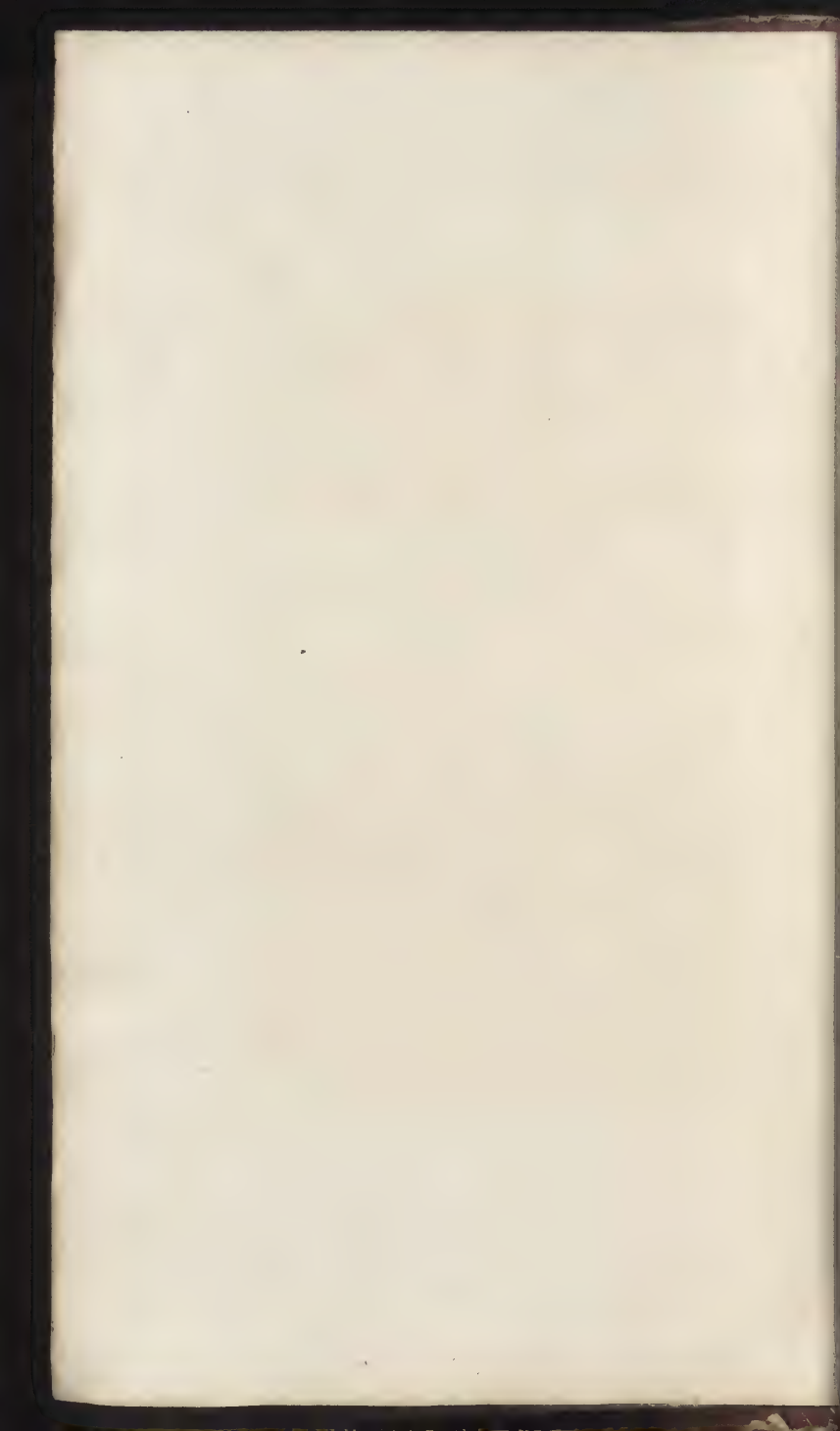
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LETTERS
UPON
THE ART OF
MINIATURE PAINTING.

LETTER I.

From the Author to his Friend.

Paris, 1st October, 1822.

IT is to you, my dear Mayaud, that I owe the inestimable advantage of knowing Madame de S—R. The amiability of her manners, and the noble frankness of her respectable father, charmed me at first sight; and notwithstanding the repugnance with which I ever form new acquaintances, I felt instantly attracted by the kind attentions they shewed me. I should therefore have only thanks to return you, if in this circumstance you had

consulted my true interests more than your friendship for me, which has induced you to describe me to this family as a man of superior merit, and to say, that I added to a perfect knowledge of my profession, an incalculable number of other qualities which nature has been very far from bestowing upon me. Until now I had ever considered your talent for likenesses as unrivalled; but, without offence, my good friend, the picture you have drawn of me has totally failed. To make amends, I grant that you are persuasive, for I have vainly said, and unfortunately proved, that I was undeserving the place which you had procured me in the good opinion of these agreeable foreigners; they were determined not to alter it, at least apparently, and whether I would or not, I became the master of the daughter, the adviser, what do I say? the oracle of the father on many subjects with which I am totally unacquainted; and what is still worse, they went into the country, and I was forced to correspond with them.

You know by experience, my dear Mayaud, that I find it easier to express and prove my

attachment, than to write it; but what is not possible to a fascinating woman? Her sweet influence is extended over all hearts, as well as over all professions: she encourages genius, adds grace to wit, strengthens thought, and, in the words of a modern author, who from studying them unceasingly, can best appreciate them,

*Eviter de la femme et le charme et l'empire,
C'est vouloir renoncer à l'air que l'on respire !*

I have corresponded regularly for fifteen months: they are now returned to Paris as good, as obliging, and happier than ever. It is to them that I am indebted for the realization of a project which otherwise I should never have had the time or courage to execute.

Influenced by events unnecessary to mention here, to turn your thoughts seriously to an art, which till then you had considered merely as an object of amusement, you have frequently expressed your regret at not having to put into the hands of your pupils a simple but comprehensive method, which might, during the absence of the master, direct them in the study of miniature-painting: how useful this might

prove, I feel equally convinced with yourself. This art has arrived at such a state of perfection, possesses so many attractions for all, particularly females, who appear generally so much inclined to cultivate it, when after the season of more turbulent pleasures, they, like the flowers of spring, embellish the country by their presence; that, to an artist more accustomed than I am to merit their approbation, would have insured a continuation of their favour. A conviction of my own inability, added to the hope of seeing our intentions accomplished by a hand more in the habit of writing and giving precepts, has ever rendered me unwilling to publish mine. However, the success I have happily met with in forming some excellent pupils, the indulgence which has been shewn to my humble productions, and the astonishing progress which Madame de S—R. has made under my instructions, determined me to request her permission to publish our correspondence; to which she has consented, on condition that her name should remain unknown to the public. I have therefore seized this opportunity to bestow upon a certain Mr. Deville many honourable

and flattering compliments offered in this collection, but which I acknowledge myself totally incapable of justifying. With this single caution, I give these letters to the printer, ambitious only of the utility of which, I trust, they may be productive. The incidents foreign to my subject occupying but little room, have not been suppressed; from the impossibility of doing so without new-modelling the whole correspondence — an undertaking incompatible with the variety of my daily occupations. I have confined myself merely to the instruction of a young person already acquainted with drawing, in the easiest and shortest method of painting in miniature. This work, therefore, can only be useful to those who have made some progress in drawing. Neither must it be expected, that it should prove a treatise upon painting in general: there are already sufficient works of merit published upon this art, from the time of Lionardo da Vinci down to the present day. There is no doubt but, that like many others, with the assistance of compilations, I might in an introductory discourse have repeated those general rules and precepts, known to all, fol-

lowed by so few. This display of erudition might have dazzled some, wearied others, but would have been useful to none.

My only ambition is to render service to young artists, and to answer, to the extent of my ability, the many applications which have been made to me by the amateurs both of Paris and London : on this account I have had this collection translated into English, in order that it may appear at the same period in both cities.

The high and well-merited reputation which you have acquired in England, makes me particularly desirous of obtaining your approbation ; and the friendship that unites us has induced me to dedicate to you a work, written without design, published without pretension, and to which, without having foreseen it, I find I have produced something resembling a preface.

LETTER II.

Miss E. Howard to Mr. Deville at Paris.

Chateau de Beauregard, near Tours,
5th May, 1821.

I FEAR, my dear Mr. Deville, that you have more than once accused me of negligence, perhaps of ingratitude: that I may to you have appeared guilty of the first fault is possible; but the heart of Ellen could not support a suspicion of the second.

The difficulty of expressing myself in a foreign language, the many amusements and occupations which a residence in Paris offers to a stranger, have not allowed me to become well known to you; still, amidst the numberless acquaintances which my situation in society presents to me, there is not one which I have appreciated so highly as yours, of which I flatter myself the future will convince you. Your attentions, and

the particular kindness of which you have given me so many proofs, can never be effaced from my memory. How often have I regretted the not having been earlier known to you! How great must have been the advantages derived from precepts such as yours, dictated by the zeal, the clearness, and the information which characterises your heart and understanding! I cannot express the charm which I found in listening to your discussions with my father; the justness of your reasoning, the truth of your demonstrations, and, above all, the quick and persuasive power by which you bring over to your opinions those who at first appear most strongly opposed to them, struck me with admiration and delight.

“ Ce qui se conçoit bien s'énonce clairement,
Et les mots pour le dire arrivent aisément.”

You will pardon me this well-known quotation, never so well applied. These two verses are the only obligation that I am willing to owe to this cruel satirist, whom I have just been persuaded to read a second time, without much increasing my enthusiasm for him: he only addresses himself to the understanding.

But to return to you, my dear Mr. Deville, whose language and ideas are ever in unison with my feelings : I will confess that I have delayed writing to you till now, because, more habituated to speak my sentiments, I have not as yet been able to arrange my thoughts sufficiently to submit them to you ; although the sedentary and retired manner in which we are living here, ought to have assisted me in classing them. But amidst recollections of the past and plans for the future, which alternately strike my imagination, I am at a loss how to employ the present ! I feel the necessity of an occupation, a pursuit—in short, I am ambitious of success in something ; but alone, without a guide, without emulation, how can I expect the accomplishment of my wishes ?

Born with an ardent imagination, I have passionately loved the arts from my earliest years. An intuitive taste has frequently caused me to neglect the amusements natural to my age, that I might admire the productions of genius. Music transported me ; painting, sculpture, interested me to such an excess, that I often tormented my governess with questions which she was

greatly embarrassed to answer: this poor Mrs. Andrews was endowed with more goodness than genius; she, therefore, greatly preferred listening patiently while I exercised my fingers on the piano, than to conduct me through my father's picture-gallery. In consequence of this, I could at twelve years old play all Cramer's most difficult pieces, and accompany myself with some degree of taste. My parents, enchanted with my success, flattered my vanity, and I was looked upon by all their intimate friends as a little virtuoso. The wandering life which we have led since the peace has not allowed me to perfect my execution: my taste is formed, but my voice has lost its power, having been forced too early. The result of this is, that I love good music too well to take delight in my own; besides, the admiration obtained by the execution of a brilliant lesson is too dearly purchased at the expense of practising it every day for six weeks together to possess any charms for me; while, on the contrary, I feel all the ardour necessary to induce me to follow, however distantly, in your steps. I will again take up my pencils, possess myself of a brush, which

in my lonely situation your instructions can alone enable me to employ. Have then the kind indulgence, dear Mr. Deville, to aid me with your advice, and trace for me the path which I must pursue. The miniature, the kind of painting in which you excel, has been that which most attracted me. I have often heard you hold a different language, but your productions, while charming my sight, obtained the victory over your reasoning. I trust then, that you will put aside your Raphaels, your Michel Angelos, your Rembrandts, your Vandykes; and tell me what the Isabeys, the Augustins, and the Guerins have done to arrive at the height of perfection in drawing, taste, and colouring, which distinguish their works. I would willingly, in giving you such a task, insure the success of your endeavours, but I can only assure you of the sincere gratitude of her who will ever consider herself honoured by the title of

Your respectful pupil,

ELLEN HOWARD.

LETTER III.

Mr. Deville to Miss Howard.

Paris, 11th May, 1821.

YOU will tell me, amiable Ellen, that my character is much changed since your departure ; no matter, since you are desirous of receiving my lessons, I must begin by finding fault, not on account of your not writing sooner—that was scarcely possible, but for not giving me the slightest detail respecting your journey, or naming the place of your abode : you had an extensive subject on which to exercise your imagination.

The borders of the Loire abound in picturesque views and gothic monuments, which bring to mind interesting recollections : you love painting, therefore must learn to paint with your pen, if you expect me to teach you to paint with a pencil. You but slightly mention 'your father ; indeed, were I not acquainted with the goodness of your heart, and your attachment to him, I

should be inclined to accuse you, if not of indifference, certainly of negligence towards him. I will not, however, run the risk of being accused of the same fault, therefore should you in your letters forget to name him, in reading mine he will at least have the proof that I sometimes think of him. I am quite assured that you make no mystery to him of our correspondence; my grey hairs in the one case, and your good principles in the other, are my reasons for thinking so, and preclude the possibility of its being otherwise. Before I begin my subject or answer the scientific part of your letter, I must have another quarrel with you: it is the only resource of persons of my age with those of your's, until they have had the courage to sacrifice all pretensions; for if they attempt not to please, they are glad, at least, to interest; they therefore render their approbation more difficult of attainment, in the hope of increasing its value. You will not now be surprised at my blaming your manner of expressing yourself on the subject of music; that art, always enchanting, is a thousand times more attractive when cultivated by a woman! If you really love painting

you must love music, as they are two sisters who equally receive their greatest charm from harmony. It is doubtless possible that you may be destined to attain a higher degree of perfection in the one art than in the other, and, if I did not fear to derogate from my character of censor, I should say that unless you could succeed in painting like Albane or Corregio, it were better to content yourself by remaining a second St. Cecilia.

But enough of compliments and of old masters : you will tell me that the first are unbecoming at my age, and the second uninteresting to you. Permit me, however, sweet young friend, to remind you sometimes of the latter, as it is from them (following the example of the modern masters whom you so justly admire,) that we must imbibe the lessons which enabled them to rise to perfection in their art. We must always look beyond our aim to insure success. If the present age possess some advantage over former ones, it is to the labours, the researches, and the heroic perseverance of those who preceded us in the career of arts, to whom we are indebted ; and as we are every where surrounded

by the monuments and master-pieces which evince their taste and genius, let us learn to admire them, that we may be worthy of imitating them.

However far removed these general considerations may be from the sphere to which you appear desirous to confine yourself, you cannot be too strongly impressed with the necessity of choosing a good road, however short the progress you may possibly make in it. I am ignorant of the length of the career which you may be destined to pursue, but I will do all in my power to prevent your ever being obliged to retrograde. Your success in drawing, and the taste which I have discovered in the copies you have made of the models I put into your hands, afford me the strongest hopes of you: I shall, however, expect greater proofs of docility at this distance, than when we were nearer to each other.

I will confess that I have sometimes on purpose left you to stray, in order to find out whether you could by yourself discover your faults: this plan succeeded, and you have learned to distrust that dangerous facility

against which you cannot be too much upon your guard, when not overlooked by some one capable of cautioning you in time. The period will come when I shall be able to allow more latitude to your imagination ; but till then, you must submit to follow the exact rules I am at present under the necessity of prescribing to you. I shall even be forced to enter into details which at first you will consider dry and insignificant, but of which you will one day feel the importance. Whatever be the elegance or magnificence of an edifice, for its construction the stone must be sought for in the same quarry, the wood in the same forest, which would produce the like materials to build the humblest cottage. Do not be astonished then, amiable Miss Howard, if I employ your pretty hands in preparing the dull colours as well as the brighter tints ; if I arm you with a sharp instrument, not to wound or kill, but to polish the ivory ; with a file not intended to wrench a lock, but which will assist you in giving your picture the form you wish. Neither must you always paint Cupids ; on the contrary, I shall advise you to attempt with firm strokes to express the strong

features which characterize a man in the decline of life, in order to suppress the propensity natural to young persons of your sex to sacrifice the form and vigour of expression to grace and colouring.

Before we enter into any farther detail, I am desirous of knowing whether you have every thing necessary for painting, as you do not say any thing upon the subject; I shall, therefore, wait your answer to send whatever you may require, and explain the manner of making use of it. If I am obliged to defer this important matter until my next letter, I will no longer delay expressing the satisfaction which, upon the whole, yours afforded me, and of the pleasure with which I shall enter into the most minute explanations. Be assured of my sincerity, and convinced of the esteem—dare I say the friendship? of your most humble servant.

LETTER IV.

Miss Ellen to Mr. Deville.

Chateau de Beauregard,
May 22d, 1821.

IT is in vain that you affect to be cross, my dear Mr. Deville, the amiability of your character still shines through the covering under which you would willingly hide it. I rather suspect that the interest you so kindly take in me, induces you to put on an appearance of severity, in order to enforce my docility. Be more just to poor Ellen, and in knowing her better be assured that your precepts will prove oracles to her.

To commence by showing my obedience, I hasten to inform you, that my father's health improved on the journey, notwithstanding a singular occurrence which was very near disturbing the usual sweetness and equality of his temper towards me. For the first time in my life, I

allowed myself to think that he could be in the wrong ; although as a dutiful daughter, I submitted to his will, and promised to be more prudent in future. It was, however, an affair of little importance, as you shall judge by the sequel.

We had quitted Paris four days, but had gone no farther than Blois, by which you will perceive that we travel slowly. My father went out to visit the old castle ; when, impatient for his return, and desirous of seeing something of the town, I prevailed upon Mrs. Andrews to accompany me in a little walk to meet him. In passing through the adjacent streets, the hesitation of our manner, and our travelling dresses, betrayed to the inhabitants of Blois, the country of which we are natives ; insensibly we became surrounded, and, but for the prompt and active assistance of a young man of a most engaging exterior, whose presence seemed to check the curious observers who molested us, we should have had much difficulty in returning to the hotel, without meeting with some disagreeable adventure. Our unknown protector discreetly retired the moment we arrived there, notwithstanding

our efforts to detain him. My father came in soon after, when I frankly related all that had passed. I know not whether his pride was offended at being under an obligation to a stranger, or that he really blamed my conduct; it is certain that he openly reproved it: I cried the whole evening, which was very natural. The next morning he was kinder than ever; did not mention the adventure of the day before, but showed me a thousand delicate attentions. I should have been extremely wrong had I appeared to remember it, when he was thinking only of me, and by the most tender solicitude insuring my gratitude. He has chosen for our residence a delightful habitation very near the pretty city of Tours. He fears my being dull here, but this kind father is greatly mistaken, for where he is, Ellen must ever be the happiest of daughters. He is much pleased at the idea of employing my leisure hours in painting; and much regrets that I did not commence this study during my stay in Paris. He desires me to offer you his sincere thanks for your kindness in promising to assist me with your advice: as

for myself, I cannot sufficiently express my gratitude, or my impatience to make a first attempt.

Send me then, I entreat you, by the first conveyance, every thing necessary, as I have nothing here but pencils : in the mean time I will reflect upon your letter, the morality and the sentiments of which I greatly admire ; and have, even by way of making reparation to music, played "*God save the King*" several times to Mrs. Andrews ; still you must lose no time in enabling me to commence painting, for I dream only of brushes, colours, palettes, &c.

Adieu, my dear Mr. Deville ; I will have no humble servants at the conclusion of your letters ; do not be afraid of honouring by your friendship, her, who is too happy to add to the title of pupil that of your friend

ELLEN.

LETTER V.

Mr. Deville to Miss Ellen.

Paris, May 27th, 1821.

To comply with your wish of acquiring instruction, charming Ellen, I will in this letter immediately enter upon the subject that seems to interest you so much, and tell you that some persons, who only judge of the merit and difficulty of a picture by its size, pronounce, without hesitation, miniature-painting to be easier than any other. I am far from being of that opinion: on the contrary, I maintain that a miniature-painter, who wishes to arrive at perfection, has more difficulties to overcome than a painter in oil who confines himself to portrait-painting. The same knowledge of drawing and colouring is required for each, but the colours for miniature-painting being more difficult to use, certain effects are often pro-

duced at once in oil by one stroke of the pencil, which in miniature can be brought out only by care and labour. This will prove to you, dear Miss Ellen, how essential it is to be well acquainted with what we undertake, so as not to employ colour indiscriminately in the hope of being favoured by Fortune, who so often laughs at the efforts of man! If a miniature-painter were to trust the success of his work to her, he would be nearly as mad as one, who, shaking together a great number of printing-letters, should hope, solely by that means, to become one day the author of a treatise upon philosophy or jurisprudence. With respect to us, we will follow a different method, directing our attention to become well acquainted with the necessary materials. We will make use of them at first with diffidence, and when by habit and experience we shall have acquired more confidence, we will not be afraid to work more boldly, without however losing sight of moderation. You will find in the package I sent you by yesterday's coach, every thing requisite for painting: I have added to it the outline of a head, and on another sheet the rough sketch of the same

head. Before you begin, you must know how to prepare the ivory, which is never sold in a state sufficiently polished or white. The process of whitening must be done by placing it on a moderately-heated oven, or in the sun, which will warp one side; turn it then on the other, and when it has the degree of whiteness you require, take it out, that it may not become too dry; for in that case it loses its transparency, and is apt to split when cut. This operation finished, you must proceed to one of more consequence and difficulty, and which requires practice: it is the polishing. Some painters use a large scratcher; others, an instrument with a blade three or four inches long, and of a triangular shape. To either of these I prefer the use of a razor: to benefit completely by it, you must be sure it have not the smallest notch in it, or that it be not too sharp. Open it so that the back part of the blade touches the handle; in that way you will use it easily to scrape your ivory from angle to angle. When you have thus polished the whole, begin again from the contrary angles, to be quite assured there remains no traces of the saw upon the side you wish to

paint. I think I see you, good Ellen, in all the trouble of this process, of which I have no doubt you will acquit yourself with address and skill, although with a little impatience.

You say to yourself, might not this be purchased ready prepared, or done so to order? yes; often, but not always: besides, to be able to judge whether a thing be well done, you must know how to do it yourself. Continue therefore with courage your little undertakings, sweet Ellen, taking from out of that chest the band-box, which does not contain ribands, although resembling one for that use; open it; what you see there is pounce-stone, pulverized and passed through a silk sieve. Place your ivory in the middle of the bottom of the box, holding it firm with one hand, while with the other you take that small bit of paper in the corner of the same box: use it to rub the pounce on the side of the ivory you have polished; being always careful to do it with a circular movement.

If your ivory be now of a dead white, and have lost the shine given to it by the razor, take it out of the box, holding it so that your fingers do not touch the surface, so troublesome to pre-

pare, and brush off lightly with a painting brush any grits that may have adhered to it; for this purpose, take one of the largest hair pencils I have sent you: it may be serviceable to remove in the same way any specks or dust while you are painting. For inasmuch as these preliminary operations are disagreeable and even fatiguing, so much more comparatively will what remains to be done require neatness, attention, and care. To prove this to you, I will not scruple to repeat, so important is it, never to suffer your fingers to touch the ivory; hold it always at the extremities, for the colour will not settle in a place touched even by your fair and delicate hands. If, however, such an accident were to happen, as there is no evil without its remedy, be not quite driven to despair, but have recourse to the pumice-powder, and with a paper stump, rather pointed, gently rub the place where the sad misfortune has occurred. But, to avoid as much as possible a recurrence of such accidents, you must, when at work, take a sheet of paper to rest your hand upon, and when you shall use body-colour, have a piece of wood or pasteboard made (for the same purpose) in such a way that it touch

not the miniature ; for in consequence of the gum which is in the colours, the heat of the hand might cause the paper to stick to the painting. Your ivory at last prepared, and all accidents cautioned against, begin your work by placing this same ivory on your desk, in the middle, with a sheet of paper under it, and the sketch I sent you above.

By enumerating the names and properties of the different colours chiefly employed in miniature painting, I could still keep you in suspense, and further exercise your patience ; but you shall lose nothing by a postponement, as I do not intend to spare you when more at leisure. In the mean time use the palette ready prepared with colours I send you, and study the plate annexed to this letter, in order to become acquainted with the names of the colours I have marked thereon. From amongst your sable hair pencils, choose one with a firm and sharp point, yet pliable, so as to enable you to produce with it clear decided lines ; use it to make the outline of the head, and be careful not to load your pencil with more water than necessary to dilute a very small quantity of colour ; take some carmine lake for

that purpose; and if you wish to efface an incorrect stroke, do it with the point of a hair pencil, dipped in water only.

I postpone, until to-morrow, the directions you will require for the first shades; endeavour, at all events, to let your outline be as correct as possible.

My anxiety to promote your wishes, by enabling you to begin immediately, has induced me to suppress a number of hints, which I shall have occasion to mention hereafter, and the lateness of the hour obliges me to defer answering other parts of your letter. But in bidding you farewell, amiable Ellen, I promise to resume the subject very soon.

LETTER VI.

Mr. Deville to Miss E. Howard.

Paris, 2d June, 1821.

THANKS to a sitting postponed, and to the cool reception I was forced to give an old friend much disposed for conversation, I have again the pleasure of devoting an hour to my interesting pupil. You see, Ellen, that there is no want of zeal on my part; let me find the same on yours, and I will undertake to render you capable of becoming a competitor with the first artists. However, I do not choose directly to begin upon the subject of painting.

You were so obliging as to enter into some details, in your last letter, very interesting to me, but which cause me some degree of anxiety: the first and the strongest is, that the delightful residence you have fixed upon may possibly detain you some time at a distance from Paris.

The second arises from the necessity I am under of differing with you in opinion relative to the adventure you met with at Blois. You confess that Mr. Howard had some foundation for his anger. I am too well acquainted with the goodness of your disposition to suppose you would have preferred his shewing this to Mrs. Andrews.

Conscientiously he could not be offended with your champion, nor you either, I believe, who found *his exterior so engaging*. You would perhaps have preferred seeing this good father vent his resentment upon the crowd, and harangue them from the balcony: I grant it possible, that the inhabitants of Blois, affected by the pathos of his discourse, might on their knees, with uplifted hands, have offered satisfaction: what would have been the result? You quitted Blois the next day, never perhaps to return thither. Let me then warn you for the future, young and pretty as you are, that it would be always improper to walk out in any city in the world with no other escort than Mrs. Andrews, who, notwithstanding the esteem I feel for her, is much too old and too singular in her dress and appearance to inspire respect.

Although loving you tenderly, your father expressed his feelings: you acknowledged your fault—nothing more proper: you wept—this was unnecessary: the next day you found him more affectionate than ever, shewing you a thousand little attentions, and appearing to forget what had passed—all this was quite right, and I differ with him only, when he fears your being dull and weary in your present retreat: where understanding and information are joined to the desire of instruction, we must in every place find employment and resources against weariness. Let us prove this by taking up our pencils. Amongst those which I have sent, you will find three different kinds; those which have their points square are intended for body-colour; the second, which are made of squirrel's or camel's hair, serve for sketching the flesh, the ground-work, and the draperies executed in transparent colours. The third, which are of sable hair, are used to polish the painting, and give the finishing touches. Before you begin to sketch, I advise you to study your model with great attention, and to make yourself perfectly acquainted with the colours which I have made use of in it.

I have taken care to make this sketch upon a large scale, in order to enable you to distinguish them easily. Begin by attacking the strongest shades of the head : it is only when you are perfectly sure of the form of your four features that you may try to express the exterior shape of the head, and the wave of the hair. Endeavour, while indicating carefully the form, not to render the lines too hard. If, when painting the eyes, you mark the lid by too strong an outline, you will find it very difficult to soften it afterwards. The same may be observed relative to the eye-lashes, and the shade of the nose and chin : begin by sketching them lightly ; observe if they are exactly of the same colour and shape as those of your model ; you must then go over them several times till they have acquired the necessary strength. The sketch which you have before you is done after the head of an old man painted by Greuse.

This painter added to much expression a very pleasing style of colouring : he is a very excellent study for miniature painters, and I shall advise you hereafter to make some copies from him.

In order to succeed in that upon which you are now employed, take care at first to make use only of warm colours, and do not till afterwards employ those grey tints which you perceive at the edge of the middle tints towards the side approaching the light, otherwise your shades would not be sufficiently transparent. You must be very careful to preserve your lights, particularly those which are placed upon the upper part of the cheeks, the extremity of the nose, and the forehead.

There are some painters who make use, with success, of a pen-knife, to scratch out the colour, but it requires skill, and you must employ only the edge of the blade, avoiding to touch with the point:—it is better to proceed carefully, to be obliged to add colour rather than to take it off. Work by etching; endeavour to place them at equal distances the one from the other, that they may as nearly as possible denote the forms of the flesh, and the motions of the muscles. If, notwithstanding these precautions, you find the colour too thick in some parts, or in consequence of taking too much water in your brush you perceive some blotted strokes, you must make

use of the point of the brush, dipped in water, tinged with the slightest quantity of colour, in order to dissolve it, without entirely taking it away. It is essential, also, to avoid working too long upon the same spot, for fear of disturbing the colours already put on.

Desirous of facilitating your first attempts, if you are not already weary of listening to my tedious explanations, I will describe by their names all the colours which you are going to make use of to-day.

The principal shades of the head are made with bistre mixed with burnt sienna, and in some places with précipité, or a mixture of lake and lamp-black. The middle tints are made with yellow ochre, ultramarine, and very little précipité. The flesh tints are made with red-brown, upon which you may touch with a small quantity of orange-lake.* The green tints, which you find near the mouth and the neck, are

* The orange-lake is not mentioned upon the flesh palette, because it is in reality the lake itself mixed with yellow or burnt sienna, more or less deep, according to the effect desired to be obtained.

made with yellow ochre, ultramarine, and a little lake. The grey hairs of this old man are prepared in the shades with tints of bistre and black; in the middle tints, with ultramarine, to which you may add some précipité. The eye-balls are made with burnt sienna and bistre; you would do well to make use of indigo for their outlines. In the white of the eyes there are ultramarine, black, and lake; you will make the mouth with brown-red mixed with lake and ultramarine. For the mouth of a woman, or young man, one may employ with good effect a little vermilion in the under lip, as it usually is of a higher colour. In that which you are doing at present, it will be sufficient to touch the corners with burnt sienna and lake.

I will only now add to these instructions the intreaty that you will not hesitate to explain most fully every difficulty which may occur, and which I may not have foreseen.— I shall read them with attention, and shall endeavour to be equally clear in my explanations, as I am sincere in assuring you of the interest and attachment of your faithful friend.

LETTER VII.

Miss Ellen to Mr. Deville.

Castle Beauregard,
15th June, 1821.

MRS. Andrews declares that I am a prodigÿ ; my father, that what I do is wonderful ; and I, that it is intolerably bad : you, my dear Mr. Deville, the only umpire in this case, what will your opinion be ? Hasten to give it me, and by pointing out where I have failed, assist me to do better. I succeeded pretty well with the sketch, but when I attempted to colour, lost entirely the outline, and departed more and more from the expression of the original. What is this owing to, my good friend ? I am far from being discouraged, but I feel more strongly than ever the necessity of your kind instructions ; direct me, then, I pray, at every step, without fearing to

tire, as you venture to hint in your letter. You have probably perceived ere now that I was spoiled in my childhood, but are not perhaps aware how much I begin to feel the disadvantage of it. I exonerate from all blame my dear father, who, retracing in me the loved resemblance of a dear wife (lost to him in the prime of her youth), was willing to endow me too soon with the qualities and virtues of that departed angel of goodness: her death left me the undivided affection of the best of fathers, and my utmost endeavours shall be to deserve it. I feel I have much to do yet before I really become worthy that most valuable legacy; but if I do not succeed, I shall at least say with the good La Fontaine:

J'aurai du moins l'honneur de l'avoir entrepris.

I make no doubt you will kindly assist me. Your sincerity inspires me with the greatest confidence, and you have ever brought me to your opinion when it has pleased you to speak plain; but that is not always the case, my dear master, and your imagination sometimes soars above mine;—for instance, I saw without vexation that

you had been merry at our expense respecting the adventure at Blois, but do not understand why you underlined some words quoted from the letter in which I mention it. Explain yourself on this point, I pray. Send me something to go on with ; tell me what you think of the specimens I send you, and accept a renewed assurance of my grateful acknowledgments.

ELLEN.

LETTER VIII.

Mr. Deville to Miss Ellen.

Paris, June 27th, 1821.

YOU have already made some progress in science, amiable and modest Ellen, for you have discovered that you know nothing; those who are easily satisfied with their own talents seldom attain perfection. I can readily conceive the enthusiasm of your friends, and without entirely partaking of it, can assure you that I am much pleased with your attempt, because it surpasses my expectations. It is necessary to have acquired much habit in sketching, to be able to paint as large, and with the firmness with which the head I sent you is executed. By finishing more highly you would, I am certain, have given more of the character, but you were right to stop where you did, as it will be better to do the same subject a second time, and to

endeavour, if possible, strictly to follow the rules I laid down for you in my last letter; after which, you will be more likely to succeed in the copy I send to day; it is a woman's head, rather finished, but not difficult. You must be careful to put scarcely any bistre in the shades, but make them with the same colours as those I named for the middle tints of the old man, namely ochre, ultramarine, and précipité; the local shades of the flesh are made with orange-lake, which you must enliven in the parts most highly coloured with pure lake, and even a little vermilion. You must make the middle tints with a slight mixture of lake, ochre, and ultramarine. You must sketch the mouth with lake and vermilion, and retouch the upper lip with a little red-brown, ultramarine, and précipité; you may also put a small quantity of ultramarine in the cast shadow of the upper lip, and you would do well slightly to heighten the corners of the mouth with a light touch of yellow ochre, or burnt sienna, mixed with lake. In painting the neck and the breast, endeavour not to lose sight of the local tint of the flesh, which must be done with orange-lake; let your shading

be very transparent ; wash in well the contours ; try to round them in placing the etching nearer to each other towards the edge, being careful, however, in doing so not to lose the original form. This woman's hair is of a bright chesnut ; in order to give this colour, you must sketch it with bistre, mixed with a little black ; you may also put some précipité in the strongest shades, and after having carefully preserved the lights, you may go over them with water coloured with very little ochre. There is nothing in nature lighter, more transparent, or more uncertain than hair ; you must therefore endeavour to study and express it accordingly. Make the extremities harmonize with the back ground, and do not begin the latter till your head be in some degree of forwardness. You must sketch it boldly, but with light tints, and work upon them as equally as possible. The blue parts are made with ultramarine, then add, in those that are grey, some black and a little précipité. You will work it over with tints of burnt sienna in the auburn parts, then harmonize the whole with one single tint to finish it ; that is to say, if the general effect be too blue, you must employ for

that purpose black ; if too black, use blue ; and if it be too cold, you must add some yellow. As to the dress, which is muslin, you must employ lake mixed with yellow ochre and ultramarine. Put some glazing of Indian yellow in the reflected lights, and shade with sienna precipité, and a little black.

I will not attempt to disguise the difficulty of painting linen, but advise you to pay every attention to it. I will send to-morrow a palette where you will find some white, with which you may give some touches to the light parts of your dress. I will add to this some instructions respecting body-colour, which you will find indispensable for the subjects which I intend giving you to copy ; but before I proceed, I ought to explain, that the colours which I have named for the flesh and the drapery relate solely to the model which is now before your eyes. I do not intend giving rules which you are always to follow. When you shall have made copies from different masters ; above all, when you shall have painted from nature, you will know that at every painting it is essential to study the model before you, in order to judge of the colours ne-

cessary to produce the effect. There are many different ways of doing well: besides, the same object in nature presents itself under so many different aspects, that it would be the height of folly to attempt giving a pupil rules for painting the flesh, others for painting linen, &c. This system is unfortunately too frequently employed by masters, and contributes to mislead all those who follow it. Instead of consulting nature, and endeavouring to paint her under the appearance which she presents to our eye, they attempt only a servile imitation of their master—what is the result? Their productions are systematic and ridiculous, and appear to me like palettes in frames, rather than representations of nature. As long as you shall be obliged to copy, endeavour to discover the style of the master before you—it is on this account that I now explain it: some time hence, your own observations and the facility acquired by copying will assist you in viewing nature in a truer light, and will render your imitation of her more exact. You must be extremely careful never to sacrifice correctness to the desire of producing an effect which does not exist.

I have still some remarks to make respecting the sketch which you have sent me. I observe that you take too much water in your pencil; this is a fault common to all beginners, and gives a poor and disagreeable effect to the work. You must contrive to wet your colour no more than is absolutely necessary to spread it on the ivory, and you will give a softer effect. Do not place your etchings too near to each other, but reserve distances to be filled up afterwards. Make your colours purer, particularly in sketching. When I tell you to employ in such or such places two or three colours which I describe, I do not mean you to mix them before you paint with them; it is only in finishing a picture, that it is right to make use of mixed colours, in order to harmonize the whole, and to unite the middle tints with the lights. I willingly employ a slight mixture of lake, ochre, and ultramarine, which you will compose according to what is required for the part you are doing; that is to say, if it want brightness, you must use more lake; if it be too cold, add ochre or sienna; if it rise too much, and that you find it necessary to diminish the effect, you may employ a little black mixed

with ultramarine. You may also in certain cases make use of what I call glazing: this is done by giving one bold wash of water, lightly coloured, over a work sufficiently smooth, but the colour of which requires heightening. That this may be done with success, the painting underneath ought to be very dry, and you must take care never to go over the same parts twice, otherwise the whole will come off. You will better feel the necessity of having recourse to these expedients, when you shall copy higher finished miniatures; but we are not yet arrived at that point, and I am too desirous of making you well acquainted with the mechanical part of the art, as yet to place before you a painting which from being much worked, would prevent your perceiving the course pursued by the artist, to obtain the desired effect.

I must now notice the last paragraph in your letter, and frankly confess that I have delayed answering it, because I knew not what to say upon the subject. It is not the first time that a pleasing woman has embarrassed a man, who the moment before felt perfectly sure of his superiority. Upon reflection, however, I know

not on what account I hesitate to answer you. You ask me why I underlined two words in my letter: they were yours, young lady! and it is usual for those who have any delicacy, either to mark under, or distinguish by cedillas whatever is quoted from another.

Many authors in our day dispense with this custom, probably from a motive equally praiseworthy; they are willing, I suppose, to diminish the expense of their compositions to their printer and to themselves. Am I intelligible now, you little caviller? No, you will say. Well, then, wait until to-morrow, when I shall be more explicit, for I shall then write upon painting. Whenever a man attempts to speak upon matters foreign to his profession, he no longer knows what he says: it is so different with women, who always express themselves with grace and propriety upon every subject they please to discuss, and with whom we begin to hesitate the moment they make us feel that they differ with us in opinion.

LETTER IX.

Mr. Deville to Miss Ellen.

Paris, 10th July, 1821.

I SEND you some palettes, and a list of colours, which will furnish you with new occupation, but, at the same time, with new difficulties. The use of body-colours is totally different from that which I have explained to you for carnations, and more nearly resembles the manner of painting in oils. It has been successfully employed by landscape-painters in France: even in Italy there are some painters who make groups in body-colours, which productions are not without merit. The use of these colours is absolutely necessary in painting in miniature for those who are desirous of producing much effect. It would be nearly impossible to make a good copy of a painting in oil, without employing them; besides which,

for those who are become masters of the use of them, they possess the great advantage of enabling them to paint faster. To miniature-painters they present one great difficulty, with which I cannot too soon make you acquainted, that you may pay every attention to the means I am going to point out, in order to surmount it. When I explained the manner of colouring flesh, you must have perceived that the lights were only obtained by the assistance of the transparency of the colours, and the natural whiteness of the ivory ; with body-colours, on the contrary, it is entirely covered, and the relief can only be produced by the use of colours more or less luminous. From two systems so opposite, yet at the same time nearly approaching to each other, on the small space which a miniature naturally contains, arises the great difficulty of giving the harmonious effect so indispensable to the charm of the painting, and to a perfect imitation of Nature.

Before you make use of these colours, it is necessary to know them, on which account I send a list of those which I advise you to employ.

French Colours.

English Colours.

Blanc leger	Light white.
Ocre jaune	Yellow ochre.
Ocre de rut	Roman ochre.
Orpin jaune	Yellow orpiment.
Orpin rouge	Red ditto.
Terre de Sienne brulée	Burnt sienna.
Brun rouge	Light or Indian red.
Vermillon	Vermilion.
Laque	Lake.
Carmin	Carmine.
Indigo	Indigo.
Bleu de Prusse	Prussian blue.
Bistre	Bistre.
Terre de Cologne . .	Cologne earth.
Noir de bougie . . .	Lamp-black.
Gomme-gutte	Gamboge.
Verd de vessie . . .	{ Mixture of sap green with Ac- kermann's permanent green.
Precipité violet . . .	
	{ Mixture of carmin laque with indigo.

You would do well, also, to cut your ivory according to the form you desire for your picture before you begin to paint with body-colours ; for this purpose make use of scissars, and take

care always to direct the points towards the centre from whichever side you are cutting, in order to prevent the ivory from splitting; then paste it upon a sheet of very white pasteboard, of a thickness proportioned to the size of your miniature.

For this purpose make use of paste extremely white, such as is made with starch; you must then leave it under a press for some hours. Some painters make use of sheets of silver, which they place between the ivory and the pasteboard, to give brilliancy to the painting; but the effect produced by this is very trifling, and frequently turns out in the end very bad and very apparent, as this metal is subject to become stained. When you shall have a back-ground, or a drapery to paint in body-colours, you must begin by making a mixture upon your palette approaching as nearly as possible to the general tint of the object you wish to represent; observing, however, that it is better to sketch with rather too dark than with too light a tint, for this reason, that it is always easier to add to the lightness than to the darkness of a body-colour. You ought also to remember in this style of

painting, the rule which I gave you for painting flesh; which is, to avoid wetting your pencil more than is absolutely necessary for spreading the colour. You will find it, perhaps, better to use a little more water in making the mixture than for spreading it upon the ivory, but be very careful not to begin painting till you have let it evaporate a moment, as your painting will be better and quicker done if the colour you are employing be sufficiently dry.

We must now leave these general rules, in order to attend to the application of them; and for this purpose I send you the picture of a man boldly drawn, but at the same time finished. I have made choice of a dark man, because black hair is more easily expressed upon a background done with body-colour. I would advise you before-hand to procure a glass of the same size as your model, if you wish to preserve your copy; and when you shall have finished your sketch, you may make use of the same glass to trace the form of your picture upon the ivory, with the assistance of a leaden pencil. Be very careful to trace it in such a manner, as that the head may be in every direc-

tion at the same distance from the oval, as it is in your model. In painting from nature, you will perceive the importance of placing the head in its proper place, in order to give grace to the picture. It should approach more or less to the border at the top, according to the height of the person, but in no case should it ever touch, and there should always be at least the distance of two parts, equivalent, as you know, to the half the head.

You will now carefully sketch your head, attentively examining the model, to know what colours you must use; but, while endeavouring to render your work neat and even, you must not put your etchings too close, or be in too great a hurry to finish. In finishing too soon, you are frequently obliged to go again over your painting with large touches, in order to give it strength; the colour in consequence becomes heavy, and the shades are rarely transparent. You must sketch the hair with black, mixed with bistre, then touch it in certain parts with pure black; and, in finishing, spread some glazings of precipité and burnt sienna, with a great deal of gum. For the back-ground, take a

large pencil, with which you must make a mixture on your palette of body-colours with white, black, ochre, and Cologne earth, to which add a slight quantity of indigo. You will then compare the effect of this mixture with the background of your model, and if you find it the same, take a pencil of squirrel's hair, with not too large a point, and with that spread carefully round the head and shoulders the colour of the back-ground. You must endeavour as little as possible to alter the masses of hair, or the contour of the shoulders ; however, do not despair, if in making use of these colours for the first time, you do not employ them with so much adroitness as you could wish to do. There is a remedy for all evils (particularly in miniature-painting), for those who possess zeal and patience. But let us continue our operation. You may now use a larger pencil for the purpose of spreading your colour with wide short etchings placed one beside the other.

When this first work shall have become perfectly dry, you may go over it in the same manner, but without ever passing twice over the same spot, for fear of taking it off. You may

continue doing this until the ivory no longer appears in any part. If you then perceive some unevenness or thickness, caused perhaps by dust fallen upon your colours, or the inequality of your work, you may (as soon as your back-ground shall be perfectly dry) make use of the flat side of the blade of a scratcher, in order to smooth it. To imitate the variety of colours which you find in your model, bring forward your head, and give transparency and vagueness to the back-ground; make a greyish tint with white, black, and a small degree of ochre; take a very little of this in a large pencil, being careful to pass this same pencil over a piece of paper, or upon the corners of your ivory, that there may not remain too much colour; then touch with confidence, but lightly, the parts of the back-ground which approach to the head.

In consulting your model you will discover if it be necessary to go over it again. You must touch the other parts with glazings of ochre or burnt sienna, always mixed with a little white, to enable you to manage them. These last strokes must be given boldly, making use of scarcely any thing but water coloured, remem-

bering, as I have before told you, to keep as near as possible to the tint; or if there is the least difference, that it may not be in putting too much white. To make the coat, which is blue, use indigo lake, and a little white for the local tint; for the shades, black and indigo, with a little gum. You must add to the local tint rather more white, and touch the lights with it; and use for that purpose a smaller pencil. To prevent the outline of the coat from appearing too hard upon the back-ground, you must touch the edges with slight glazings made with the colours employed for both. Endeavour to avoid, particularly in pictures of women, letting the back-ground of body-colour touch the extremities of the flesh, but fill up this space with etchings, made with the colour of the back-ground a little lightened—it is the only method of harmonizing the carnations with body-colour. In order to finish the hair, of which I have explained the preparation, and the lights of which are of body-colour, you must make a mixture composed of white, indigo, red-brown, and ochre; then touch with it the locks of hair, where you have reserved lights, very lightly, and

with a pencil nearly dry : add then a little white to the same mixture, and make use of it to give another touch to the masses that rise the most. To represent the small locks which are made upon the back-ground, and give lightness, employ a colour rather paler than that of the hair, otherwise it will appear much too dark upon the body-colour, and will want the transparency which is always found in nature.

This long letter, my amiable pupil, has wearied you, I have no doubt, although you will frequently be obliged to return to it. I am very impatient to hear from you, and to be able to judge of the progress you have made. Excuse the insipidity of my style, and the monotony of my instructions ; they prove, at least, that I am more anxious to be useful than to render myself agreeable to you.

LETTER X.

Miss Ellen Howard to Mr. Deville.

Au Chateau de Beauregard;
23 July, 1821.

I SEE that you think me very giddy, and very capricious in my pursuits, dear Mr. Deville, to suppose it necessary to excuse yourself for the zeal with which you are so good as to bestow instruction upon me; while, on the contrary, it is I who ought to feel the utmost gratitude towards you for all your kindness: how shall I ever repay it? or make amends for your devoting to me that time, so precious, and which you steal from your daily avocations and the society of your friends. I am likewise perfectly aware how tedious it is to an artist, to repeat instructions and precepts he has so often explained. I hear them for the first time, have the advantage to receive them from a friend, and long to benefit by them; judge then, in this case, which of us should apologize. Do not fear, therefore, my

dear master, to instruct, and to scold me when I am not doing right : I may often want ability, but never good will. Already several persons, made acquainted by my father with my daily occupations, have testified a desire to see specimens of my work : I have not acceded to their wishes, being quite sure that, deservedly or not, I should receive compliments, and I require none : however, there is a Monsieur de Saint-Rémi, whom my father has met at one of the most respectable houses in a neighbouring town, who has offered him some originals both in oil and miniature. My father thanked him for his obliging offer, and told him you were so good as to procure them for me. As soon as he heard your name mentioned, he claimed acquaintance with you, and dwelled, in a manner that showed his taste, as much upon your personal merit as upon that of your professional talents and method of instructing. No more was necessary to prepossess me in favour of his good sense and judgment, and I shall not be sorry should the opportunity occur of hearing him discuss painting, and of seeing his collection. It is said that he has in his possession some beautiful miniatures

done by some masters whom I have heard you often praise. I send you my performance: do not spare me I beg; it will be the strongest proof of the interest you bear towards one who remains, my dear Sir, &c.

LETTER XI.

Mr. Deville to Miss Howard.

Paris, 14th August, 1821.

YOUR miniatures, sweet Ellen, produce a pleasing effect, but your work is too poor; once more, put less water in your pencil; do not be in such haste to finish: by doing so, you have endeavoured in vain to produce the effect of your models, which are less finished than the copies you have sent me. The charm which you find in the first is caused only by the evenness of the work, the purity of the colours, and the delicacy of the forms. Never lose sight of the outline; endeavouring always to preserve the forms, without letting your strokes be too hard. Your shading is not sufficiently strong, nor your middle tints transparent enough; the lights want vivacity, because they are not exactly in the right place, and are generally too much spread. In

order to give a pleasing effect to a picture, particularly that of a woman, it is necessary that the greater part of the head should be covered with a light middle tint, and that the lights and shades should be very short.

The same rule is applicable to draperies, and, generally speaking, to every thing we wish to express in painting. I think I can perceive that you are inclined to employ too much body-colour at once; endeavour to put less, and you will find that they harmonize more easily with the flesh.

I have written to Mr. de Saint-Remi to-day, to congratulate him upon the fortunate chance which has brought him acquainted with Mr. Howard; and I so highly appreciate this young man's character, that I have not hesitated to send him at the same time a letter of introduction, which he will, I am sure, hasten to present according to its address; for which I flatter myself your father will feel obliged to me. Mr. St. Remi joins to the manners and habits of a perfect gentleman, all the advantages which natural understanding and early talent may derive from an excellent education. His taste and for-

tune have enabled him to travel with success; and to possess himself of many pictures by ancient masters which he occasionally met with : he has a choice collection of the productions of the modern school. I had supposed that he was now in Italy, otherwise I should not have failed recommending him to your notice, upon hearing that you had fixed your residence in Tourraine. We must have recourse to him when you begin painting in oils; for the present, I have requested him to lend you his miniatures, which are all done by the best masters.

You will easily distinguish those of Isabey : the purity of the drawing, the harmony of the colouring, the variety and gracefulness of the positions, the exquisite taste of the draperies, the ordinance of the back-ground and the accessories, leave nothing to be desired, and attest the undeniable superiority of a man who unites to a perfect knowledge of his profession a power of conception and colouring, which is only equalled by the grace and facility of his execution. This artist, to whom I am indebted for the little I know, has every possible right to the admiration I feel for him ; and no one has

had greater opportunities than myself of judging of the extent of his talent. He has received from nature that happy organization which enables him to succeed in every thing which he attempts; but had he not added to this advantage an indefatigable activity—had he not, from the example of the Davids, the Gerards, &c. sought a knowledge of his art from the first sources, he would never have acquired that celebrity, which, with the ingenious compositions he has produced, have gained him an honourable station among the historical painters.

If it did not keep me too long from my subject, I could write largely upon his productions in many different styles, for he has painted landscapes, marines, and interiors, with success; we will return to him when we discuss aquarelle, which is a kind of painting with water-colours upon paper.

Painting in miniature, however, in which he has acquired such eminence, but with which he is at this time little occupied, is indebted to him in a great measure for the progress it has made in France during the last thirty years; as it is

by him that many artists have been formed, amongst others, Mr. Aubry, who is himself at the head of a school which has produced Mr. Saint, Millet, &c. &c. I have no doubt that in viewing the miniatures of Augustin you have been much struck with the high finish which distinguishes his works. This merit, which no one has possessed to the same extent, never in him destroys the brilliancy of his colours, or the strength and transparency of his shading; his accessories are successfully performed, and are by no means inferior in their execution to that of his carnations. He may justly be called the Gerard Dow of miniature-painting, and has always appeared to me extremely difficult to copy; however, Mademoiselle Lizinka, his pupil, whose productions have recently obtained such deserved approbation, proves that it is possible to come near him in some respects, and perhaps to surpass him in others.

You will find Saint easier to copy; his manner is bold and strong, his colouring pure and brilliant, his heads perfectly drawn and full of expression. He is master of the use of body-colours, his draperies are nobly executed, and

he is generally remarked for the warmth and brightness of his tints.

The success which you have hitherto obtained under my directions, induces me to allow you to choose from Mr. de St. Remi's collection whichever miniature pleases you the most. In order to facilitate the copying of these paintings, I will give you, in my next letter, some indispensable instructions on the manner of representing the effect of some silk draperies, feathers, gilding, gauzes, lace, &c. Adieu, charming Ellen; you are already in a good road, and, with courage and patience, cannot fail to see your efforts speedily crowned with success.

LETTER XII.

Mr. Deville to Miss Howard.

Paris, 1st September, 1821.

AMONGST the articles I have sent you, my amiable pupil, there are some we have not yet required, but which will soon be brought into use ; for instance, the magnifying glass. Be not offended ; for notwithstanding I render ample justice to the beauty and power of your eyes, still that instrument will be of great use to you : in the first place, to find out in your model the method of colouring employed by the master you wish to copy ; secondly, to give to your work the finish necessary, and to touch accurately some parts of the head, and at times the accessories. I must, however, warn you for the good of your sight, and of your painting, to use it as seldom as possible. What is done without the magnifier is always softer : make it a rule

to have recourse to it only when your naked eye perceives nothing more to be done. You will also take from the box, which contains these articles, a little bottle of gum arabic dissolved in water, with a quantity of sugar candied equivalent to a fourth part of the gum : this preparation is of the utmost necessity to mix the colours before you put them on the palette, for it will happen that in painting, and above all in using body-colour, you will require it for some particular touches.

I have not yet had occasion to mention to you the manner of preparing and finishing light hair : before I proceed to draperies, I will for a short time dwell upon the subject. To be successful in painting that kind of hair, you must draw the mass as correctly as possible, covering it over with a general tint, without, however, losing the contours. You will make this tint with a little yellow ochre, black, and a small quantity of lake ; prepare the shades with black, ultramarine, and bistre, dot them with tinged water, preserving always your lights, and finish them as much as possible ; retaining, however, their transparency : were you to cover the

light parts too much, they would become heavy when touching them with body-colour. When the hair shall be in a state of forwardness, that is to say, when by finishing it is become very transparent and very silky, then take a short camel hair pencil, and make a mixture of yellow ochre and white, with which you may touch gently the light you have left undone. You will add a little more white to this same mixture in order to do the stronger lights; you will then touch the chief shades with bistre, précipité, and a great deal of gum.

Now let us proceed to draperies, and try to make a black velvet. To succeed, first cover your ivory with a local tint made of lamp-black, with very little gum, and as smooth as possible; you will denote your shades with black mixed with indigo and a little more gum; make your lights with a mixture of black and blue with half the quantity of gum, to which you will add a little brown-red and yellow ochre. Be very careful, with the assistance of a mixed tint, to blend your darker with your lighter shades; you will then add a little white to this same tint, and touch your lights with it as freely as pos-

sible : to finish, you must do over the shades with mixed black, indigo, précipité, and as much gum as possible, then pass over smoothly the reflected lights with lake, Vandyke brown, or burnt sienna.

If you are desirous to paint violet velvet, take some indigo and some carmine to cover your ivory as equally as possible, avoiding with care to make thicknesses ; you will draw your shades over it with some black, carmine, and more gum than in the local tints ; for the last touches, make use of carmine and white, with half the quantity of gum mixed with a little Prussian blue, add to this mixture a little white and carmine, to touch the lights ; then harmonize the shades with a little *violet précipité* with a great deal of gum : if you find the lights too raw, smooth them over with a little carmine and lake, with much gum.

Green velvet is made with a preparation of prussian blue and red orpiment, well and smoothly laid on ; the shades are drawn with black and précipité, then some white Prussian blue, with a little gum, is used to mark the lights ; the whole is then touched with the finest

sap green. The strong lights may again be touched with a mixture of white, ultramarine, and done over a second time, but very slightly, with sap green.

If you have red velvet to make, mix a local tint of carmine with a little red-brown; you will use this mixture with great care, only doing it over again when thoroughly dry—that colour being very difficult to use as body-colour; indicate the shades with *precipité* and much gum: for the strongest parts you will mark the lights with pure carmine, and afterwards touch those most brilliant with pure white, then again glaze them lightly with carmine.

The models that you copy will shew you sufficiently the manner in which to place the light on the velvets; yet it will be useful to point out to you that this drapery is only brilliant in the reflected lights, and that it is different in its effect from all others.

It is very difficult to produce the effect of white satin with body-colour; it would be better attained by dotting the shades, the middle tints, and touching the lights with a little white. To obtain the desired effect, it is necessary at first to indicate with exactness the folds of the dra-

pery; to make the silvery middle tints that are seen in it, take a little ultramarine, very little lake, and a touch of yellow ochre: for the strongest parts use Indian yellow, black, and ultramarine. You must be particular in making the shades of the satin partake of the tints of the objects round it. When you have thus sketched it, prepare the lights with some white and a little gum, which you will smooth as much as possible; finish the middle tints with the same colour used to begin them, only adding a little ultramarine, and the most brilliant lights with white without gum, the shades with bistre, ultramarine and précipité. Coloured satins, as well as many other silk draperies, may be done with body-colour.

The experience you will acquire by copying nature, which you will afterwards study, will guide you as to the combinations of your colours and of your work. The rules I give you (as I have before said of carnations) are not invariable; they have no other aim in view than to direct your first attempts, and to facilitate an acquaintance with the models under your eyes. It is for this purpose solely that I shall, before the conclusion of this letter, give you some fur-

ther instructions how to make other accessories which occur in the composition of a picture.

To paint white feathers, you must outline the shape and the wave of them with care, then sketch them in with ultramarine, ochre, and a touch of lake; you must dot them lightly over, without attending at first to the minutæ; after which you must mark out the more massy shades, by the addition of a little black to your first tint: then, with care, begin to put in the white, and lightly indicate the little particles of the feather which hang over the back-ground or the drapery; and with the point of a stronger pencil mark out the lines of the body of the feather, being careful to avoid roughness; you will touch the strongest shades with *precipité*, and do the lights with white without gum.

When you shall have an embroidery or some other gilding to do over a drapery or body-coloured ground, draw the outline of it with Roman ochre, and sketch with the same tint; do the middle tints with bistre and burnt sienna, the lights with yellow ochre and white; then you will dot the shades with *precipité* and a little bistre—in these last touches there should

be a great deal of gum. The more powerful lights are done with white mixed with a little gamboge.

To make the same gilding with dots, confine yourself to preparing them with a simple wash of pure burnt sienna, and do it over in the manner above-mentioned.

I have already had occasion, in sending you a sketch, to mention the way in which it is convenient to prepare linen. I will add to what has already been said, some remarks that will be useful to you in the execution of it.

The shades of white draperies always partake of the colour of the ground and surrounding objects; white not being considered as a colour, it would follow that the shades would be all black, were they not to be reflected by other objects from which they borrow their colouring. Muslin, because of its transparency, partakes much of the colour of the flesh which it is near, and more particularly when it covers it: this drapery requiring little light, the shades of it consequently should be very soft.

Laces, blond, and gauzes are made over the objects they are to decorate; the lights are

dotted with brilliant white, and the under colours are used for the shades ; it should border on the yellow, that being the predominant colour of these draperies. For instance, if you wish to make a lace or blond trimming over a violet-coloured gown, and that the folds of this trimming approach the flesh, the tint in that case should be of a red grey—when over the dress, of a violet grey ; because then the tint becomes mixed and partakes of the colour of the flesh, the gown, and the blond, the shades of which are grey. If you have a pearl necklace to make, draw the outline of each pearl with ultra-marine, then make the shade with a little burnt sienna and ultra-marine, the reflected lights with ochre, the cast-shadow upon the flesh with burnt sienna, softening the extremities with some ultra-marine ; the middle tint on the side of the light is made with ultra-marine, and the light is touched with white. You will be careful to proportion the strength of the shading to the size of the pearl. When pearls are to be made either upon the hair, above the back-ground, or upon draperies, where the pearl is to be placed, you will first, with a wet pencil, take the under

colour off, until the ivory, which answers the purpose of local tint, appear; then make the pearls with the tints above-mentioned, being careful, however, particularly if they be rather large, to make them partake in the reflected parts of the objects which surround them.

You possess more courage and patience than I do, my dear pupil, if you are not terribly wearied with this long letter. I am quite exhausted, and shall not write again until you favour me with further intelligence: when you do so, pray remember to send me some more of your performances that I may have the pleasure to scold you.

LETTER XIII.

Miss Howard to Mr. Deville.

Chateau de Beauregard,
Oct. 3, 1821.

YOU are goodness itself, my dear Mr. Deville; and although I may probably tire you by a repetition of the same sentiments, I cannot resist again expressing the excess of my gratitude for the disinterested kindness with which you devote to my instruction time so precious as yours must be. Above all, I admire the judicious manner you employ in directing my studies, and the farther I advance the more strongly I feel the importance of strictly following your precepts. Sometimes, led on by my impatience, I have ventured to shorten my work, and have made use of colours which you have not recommended, in the hope of sooner producing the effect I perceived; but I have ever been punished for my disobedience — ever forced to

scratch, wash, in short, undo all that I had done, and begin the whole a second time. An acknowledged fault is half forgiven, therefore you will excuse it, I hope, and not desert me at the moment I have most need of your advice, and feel inclined most scrupulously to follow it.

My father is delighted with M. de Saint Remi, and desires me to thank you particularly for giving him an opportunity of becoming known to him. I was from home, spending a few days with a friend, at the time he introduced himself: if I may believe my father, he is a highly accomplished man, his knowledge in painting undeniable, his manners and appearance unequalled. But to explain at once the enthusiasm he has inspired, you will hear that they shewed him my sketches and that he was charmed with them, which was quite sufficient to enchant my father; as for me, I am secured from this danger, as this fascinating man is now far from us. Family affairs obliged him to depart most suddenly for the South of France, in consequence he was forced to take leave in paying his first visit. He had been so good as to give such orders at his house, as would have

insured to us free access to his picture-gallery, as well as to the whole of his domains, which I am told are delightful; and even farther, for, upon hearing that we were seeking a house, he requested us, as a gratification to himself, that, during his absence, my father would make use of his castle, bringing forward as reasons the impossibility of our immediately finding an abode to suit us, and the benefit that would accrue to my studies from having his picture-gallery at my daily command. My father at last acquiesced upon his reiterated entreaties, and besides influenced by motives he did not tell me, promised to establish himself there conditionally. To say the truth, I am convinced that my health and gratification were the strongest inducements with that ever kind father; accordingly, we are going to settle there in a few days, and I confess I expect to derive great pleasure and advantage from such a residence. Since his departure, I have received a parcel containing his whole collection of miniatures, accompanied by a most obliging letter, of which I forgive the extreme complimentary style, in consideration of the justice which it renders to you. I take ad-

vantage of this opportunity of sending it, in order to prove to you that I am not the only person (to make use of your own expression) *bewitched* with your merit. Amongst the miniatures sent by M. de Saint Remi, I have found two charming *acquarelles*, by Isabey, and a very pretty picture of a woman painted in England: the artist's name is not upon it, it has a pleasing effect, and has made me desirous of knowing your opinion of our English painters.

I am so well acquainted with the general impartiality of your judgment, that, notwithstanding the slight degree of national prejudice which I am proud of retaining, I have no fear of requesting you to give me your sentiments upon this subject.

I am so highly pleased with the *acquarelles* as to wish much to copy them ; but as you have promised to give me some preliminary instructions upon this style of painting, I will wait patiently for them before beginning this undertaking ; besides which, I made my selection at first sight of a picture of which the pleasing expression, the elegant adjustment, and the fresh and transparent colouring have singularly

struck me. It is done by a master of the first merit, but who, it appears, has not the gift of pleasing you, as you have never mentioned him to me. I intend, however, (be not offended, my dear master,) to adopt his manner as nearly as I possibly can. No one, in my opinion, has painted a picture which gives more complete satisfaction: the hair is so light, so transparent; the back-ground, the draperies are done to a perfection which surpasses all praise, without, in the slightest degree, injuring the effect of the carnations. This painter, with respect to whom you have been so unjust as not to secure for him a place in my good opinion, has however occupied the first there for some time past; he is good and amiable, possesses talent and modesty, and, in a word, is called Mr. Deville.

LETTER XIV.

Mr. Deville to Miss Howard.

Paris, 23d October, 1821.

NOTWITHSTANDING the flattery contained in the last paragraph of your letter, amiable Ellen, I cannot help observing to you how greatly it wounded my self-love. You will say that I see things in a wrong light, but look into your own heart, and tell me candidly whether a little self-interest was not the sentiment which induced you to lavish such exaggerated praises? Were you not rather fearful that my zeal was diminishing? Some weeks had certainly elapsed since my last letter; I was, however, far from forgetting you; but I thought it would be of more service to you, to allow you the time to reflect upon and put some of my precepts into practice. You confess in your last letter, that in consequence of having neglected my advice, you had

erred several times: the experience which you have by this means acquired, will render you more prudent in future, and will enable me to bring you rather forwarder. I shall be much more flattered by finding that you feel the importance of adhering strictly to the rules I give you, than upon the exclusive admiration which you bestow upon my humble talents. Besides, I cannot too soon impress upon your mind the impropriety of adopting, without reserve, the manner of any one particular painter. The person who shall have studied only Raphael during his whole life, would be much at a loss if he were to be obliged to paint from nature, or even to copy from any other master. You must be very careful in painting never to attempt to follow such or such a master, but endeavour to do well. You are surrounded by good masters, study and copy them with attention and exactness; but when you shall paint from nature, try to represent her as she appears to your sight, and not as you have found her in the pictures of others. You will afterwards compare your productions with those of the masters, and endeavour by them to perfect your manner of

expressing the effect which you have seen. A blind partiality on the part of a beginner for one particular painter, frequently retards his reaching that point of perfection which nature had determined him to attain, had he taken her for his guide. Another motive, still less excusable, but which can never have any influence over you, misleads many young artists: if a painter happen to be successful, many young persons, in the hope of acquiring a fortune, servilely imitate him, and while painting from nature, copy him more than the object before them. It is not by these means that they will acquire talent, or gain a solid reputation; they forget, I am sorry to say, that he who is content to follow, is condemned at the same time ever to remain behind.

The copies which I advise you to make are only intended to form your taste, to facilitate the use of the colours while giving you a knowledge of their effect and power. I know no works more likely to contribute to this than those of Isabey: copy his aquarelles, since they have pleased you—by admiring them you share the opinion of all persons of taste. The grace

and ease with which he executes, the soft, and at the same time, striking effect of the light which he obtains, have made him unrivalled in this style. Some of his pupils, however, come near to him, more or less ; but many others, although ambitious of painting in the style of Isabey, prove by their productions that they resemble him in no one respect, but in that of having by chance purchased their paper and colours at the same shop.

This kind of painting is very like that of miniature, with the exception of body-colours, which are not employed. Isabey makes use of very fine paper spread upon a sheet of tin, which he takes care to cover before-hand with one coat of oil-colour, to avoid rust ; he then polishes the paper with an agate stone. You may, however, make use of any other paper, provided the grain be extremely fine ; for instance, that of Bristol, of which the texture is acknowledged to be superior to any other, and of which the thickness prevents the necessity of stretching it.

Before you begin painting, make the outline with a leaden pencil (not too hard), as lightly

traced as possible ; then pass over it with Indian rubber in such a manner as to leave a line only sufficient to distinguish the form. Do not fear to sketch boldly, nor to mark the strongest shades with confidence, because paper absorbs colour much more than ivory ; and it is very essential to avoid going too frequently over the same place, from the fear of destroying the polish of the surface. It will be better to make use of short squirrel's hair pencils, and employ those of sable merely for finishing.

The use of a scratcher, which I do not greatly approve in miniature-painting, is totally prohibited in the aquarelle ; you must be, therefore, particularly careful not to soil the lights, as there is no remedy for this. In the most highly coloured places, it is possible to take off with a wet pencil ; it is even difficult to dispense with it in order to give light to the masses of hair.

This kind of painting is pleasing, and at first appears quick ; but if you be desirous of obtaining that degree of finish which it is capable of receiving, it requires quite as much time as painting in miniature, to which it is always inferior in vigour, and never approaches

as nearly to nature in the colouring. I ought also to warn you that it is dangerous for any person who wishes to learn miniature-painting, to practise too much in the aquarelle, for this reason, that a good painter in miniature will always be able to make a good aquarelle, while an artist who has never painted but upon paper would be equally embarrassed in the management of colours upon ivory.

I am sorry that you cannot learn the name of the author of the miniature-painting which you have now in your possession, as that might assist me in forming an opinion of his merit. The variety of my occupations has not yet permitted me to realize the project I had long since formed of visiting England, I can therefore only give you my sentiments respecting those whose productions have fallen by chance into my hands.

You have too frequently heard me render justice to the talents and amiability of our mutual friend, Mr. Mayaud, to make it necessary that I should repeat here how very highly I think of him. The well-merited success which he has obtained in your country, renders me extremely fearful that he will probably remain a

long time absent from France, while I have to regret equally the loss of the society of an excellent friend, and that of an artist whose taste and acquirements I particularly admire. Another excellent painter, Monsieur Dubois, from the French School, has resided in your country for some years, and has become known there by many productions of undeniable merit.

I have seen miniatures painted by M. Chalon, in the possession of some of your countrymen, which appeared to me well drawn, adjusted with taste, and painted with great facility.

Mr. Robertson draws with grace and delicacy, has brilliant colouring, and gives a striking expression to his countenances.

I have also been shewn pictures of men done by Mr. Newton, which I thought very good. Mr. Fischer, a German miniature-painter, is remarkable for his high finish and fine colouring. Among your female artists, Mrs. Mee, pupil of the celebrated Cosway, is distinguished for the pleasing expression of her miniatures. I highly appreciate the talents of Mrs. Green, who paints with taste, colours with intelligence, and draws gracefully.

In general, portraits are well done in England ; however, I think they would gain much by being surrounded by more finished accessories : it is not the greater or lesser finish in the drapery and back-ground which injures the effect of the head. The general effect depends entirely upon the just distribution of the lights ; and to give a perfect imitation of nature, it is necessary to represent her with the same exactness under every aspect which she presents to our eyes. We shall never find in any one of the old masters that negligence of execution, which the modern masters are guilty of. In studying their compositions, it will be found that they only sought to produce effect by the assistance of contrast and of light : their draperies, nobly thrown, give lightness to their heads, and however obscure they may be, it should be observed that they are always carefully done. Linen, spotted with black and white, is never to be found in their productions ; on the contrary, they, in that case, decrease gradually the light with an art and a care which renders more justly the true effect of nature. But men are the same everywhere : in England, as well as in

France, many artists hope to obtain the talent and reputation of a great genius, by imitating it in the liberties which are only bearable in a man of superior merit. Bad poets imitate good ones only in the licences which they allow themselves ; and courtiers fancy themselves great men when they have acquired the habit of copying the gestures, or even the imperfections of the hero to whose throne they are attached. Sir Thomas Lawrence, whose admirable talent is well known in every part of Europe, is solely indebted to a profound study of the greatest masters, joined to that of nature, for the wonderful reputation which he has long enjoyed. In consequence of the impossibility of gratifying the impatience of those who are desirous of possessing his productions, which frequently occurs, he has been often forced to withhold that care and perfection of execution which he is so capable of bestowing : notwithstanding this, there is always to be discovered in them the bold and tasteful touch of a great master, while his uninformed imitators prove their insufficiency and want of judgment at every stroke. It is not the same with Messrs. Phillips, Jackson, and many others

who have endeavoured to imitate him: they, like him, have studied much, possess a style of their own, and deserve an honourable place by the side of the modern Vandyke.

I have been much interested in reading Monsieur de Saint Remi's letter to you, and regret that you did not see him; but he appears too much delighted with the agreeable acquaintance I have procured him to be likely to remain very long absent.

I advise you to pay, as soon as possible, a visit to his picture-gallery, and in order to enable you to profit by it, I will give you some information in my next letter respecting the painters in oil, both ancient and modern, which you will find great utility in studying.

LETTER XV.

Mr. Deville to Miss Howard.

Paris, 6th November, 1822.

YOU will have visited Monsieur de Saint Remi's picture-gallery, I conclude, amiable Ellen, before the arrival of this letter, and the recollections which the sight of it has inspired will assist me in the subject which I propose treating of to-day. The object that I have in view will not allow me to discuss the merits of all the pictures in his possession ; besides, a taste for the fine arts being hereditary in his family, he has only added to the considerable collection he received from his ancestors, and with which I am not entirely acquainted.

An admirer of painting for itself, and highly capable of appreciating merit wherever it was to be found, he has taken pleasure in encouraging the painters of the present day ; his taste

and knowledge have enabled him to make an excellent choice, and without injuring his fortune, he has had the means of multiplying his enjoyments. It is thus that the enlightened amateur, without waiting till public opinion has decided the value of a picture, may dispense with the tribute imposed upon ignorance, and acquire a juster claim to the gratitude of those whom his taste and judgment have given him the power of distinguishing.

You have not, I am sure, passed before this amateur's collection of enamels without looking at them with interest: he possesses several of Petitot's, and many other very good ones copied from him. This painter, who was loaded with the favours of Louis XIV. and admired by Vandyke himself, deserves at least our attention for a moment. He has more than any other the right of interesting women, for he has painted them to perfection: in his style he was as pure as Raphael, as brilliant as Vandyke, and like them is still unrivalled. The hair of his pictures, admirable for its finish and transparency, is generally done by Bordier, his brother-in-law, who was associated with him in his works.

You must also have seen some old miniatures painted upon vellum, others upon ivory, done by Chatillon, Hall, Dumont; and drawings in crayons done by Dumontier. It is well to examine these productions, for, notwithstanding the ravages of time, and the progress made in this art, there is much merit to be found in them.

Although the French school may at this period be richer than ever in historical and portrait painters, we must not turn our attention to them, until we have done homage to some of their predecessors.

On the portraits of Rigaud, you will admire the beauty of his carnations, the grandeur of his heads; and you cannot fail to remark the superiority of talent requisite to give them an effect so striking, notwithstanding the richness and brilliancy of the dress of that day, which he represented with the utmost care. Largilliere, who was his rival, without ceasing to be his friend, studied long in the Flemish school, where he acquired an excellent style of colouring; his talent and merit obtained for him the esteem and friendship of the celebrated Le Brun. He painted some historical pictures, and

excellent portraits, possessing in a high degree the talent for likenesses ; his hands were perfect, and he showed superior taste in the arrangement of his draperies.

Mignard will enchant you by the admirable colouring, the delicacy of expression, and the high finish which characterize his productions. Greuse, who comes nearer to our day, and of whom I have already had occasion to speak, is never seen without producing on the mind that strong sensation, excited by the just expression of his heads and the general charm of his compositions.

If you wish to become acquainted with the names of all the artists of the French school who have painted good portraits, I must mention David, Gerard, Giraudet, Guerin, Gros, and many others, to whose glory I can add little more, when I say that they have completely succeeded in this style.

Of all those whom I have named, it is Gerard who has practised it most, and it is his school which has furnished the best portrait-painters. It is only by great study, and by frequently copying from him, that painters in miniature

can hope to attain the perfection of their art. He completely combines in his pictures every species of merit. After having given free scope to his genius in the vast compositions which he has produced, he remains still master of himself, and with a confident hand restrains his magic pencil to the representation of nature, with the exactness of form and truth of colouring which command the admiration of the most inexperienced eye, and win the approbation of his most determined antagonists. After having, may I say, stolen nature from herself, he takes pleasure in embellishing her by noble and graceful positions. Not content with painting her under her most brilliant aspect, he still heightens her effect by draperies, of which the folds and colours, classically combined, proclaim the power of his talent, even in his simplest productions. If obliged to curb his imagination by the caprices of fashion, taste and fancy decorate his adjustments ; and the vainest beauties are eager to bestow upon him that palm which, without being the most glorious, is not perhaps the least difficult of attainment. Notwithstanding the dazzling lustre shed around the talent of

Gerard, I am not afraid of diminishing your enthusiasm in speaking of the chefs-d'œuvre executed by the hand of Gros. This respectable head of a numerous school has every possible claim to the admiration of his age, and the gratitude of his pupils. In his historical pictures and portraits, he has left to posterity the most undeniable proofs of the extent of his knowledge, the superiority of his conceptions, and the strength of his execution; in a word, according to the opinion of many enlightened judges, he approaches Rubens in colouring and surpasses him in drawing.

There is another painter whose ingenious compositions and brilliant colours attest, at the same time, the striking effects of painting, and the most seducing images of poetry. Prudon, the author of these delightful works, is not less admirable in his portraits. He possesses the talent of likenesses to the highest degree, and his heads are full of life and expression. I advise you not to neglect copying from him at the first opportunity which presents itself.

Robert le Fevre has long enjoyed a well-merited reputation; he has studied the manner

of the ancient masters with success, and frequently approaches nearly to them. The portrait he has painted of himself, and another of Charles Vernet, will, I have no fear in saying it, prove the truth of this assertion. Hersent is also an excellent master to study; he displays that elevation of style, that boldness of execution, and that truth of colouring, which leave nothing to be desired. Paulin Guerin has been remarked for a facility in painting and a justness of tints, that enable him to seize quickly the different expressions of the countenances, and to represent them correctly. Many other artists, such as Abbel, Condere, Mozais, &c. Mesdames Godefroid, Boutellier, Du Vidal, Hersent, possess the art of portrait-painting to an eminent degree. The limits of this letter will not allow me to enlarge upon their different merits, but in speaking of the old masters, I am going to furnish you with terms of comparison, which will assist you in forming a judgment of the modern productions which I cannot now discuss. We will first pass in review the most ancient of all—the Italian School, which is subdivided, as no doubt you know, into those of Florence, Rome,

Lombardy, and Venice. You will not forget that I only mention the great painters, the study of whom is particularly useful for artists who practise portrait-painting; otherwise we should have too wide a field to explore, and it would far exceed my powers and knowledge to endeavour to give you a just idea of the transcendent merit of the innumerable productions, which during several ages appeared in this privileged country.

I will not cite the pictures of Lionardo da Vinci for the colouring, but you will admire in them the correctness of drawing, joined to the delicacy of expression, which eminently characterize his works. The arts are indebted to him for a treatise upon painting, which, during the three hundred years that it has existed, has directed the studies of our greatest artists. Titian is the model of perfection, and the first of all portrait-painters: he cannot be studied too much, as he offers the most perfect combination of every thing to be wished for in this style of painting. His colouring is strikingly true, his drawing correct and firm, his positions are noble and dignified, and his hands scientifically

modelled. He particularly excelled in portraits of women and children, and appeared to require only the will to have instantly the power of producing upon canvass, whatever is most difficult to express in nature.

Raphael, that heaven-endowed being, who dazzled the world by the light of his genius during the short space of time allowed for his residence amongst mortals—that favoured of the Divinity, to whom alone it was reserved to represent its truest image, did not however disdain to leave us also that of some great men. The heads of his Virgins command our admiration by an expression of candour and grace, which, far from injuring the noble effect for which they are so remarkable, heightens their charm without lessening their sublimity. He has known how to blend simplicity with mind in the same features, and has given dignity even to the playful attitudes of infancy. Notwithstanding the beauty of all his pictures, it is impossible to form a just idea of his wonderful talent without having been in Italy. There is nothing more classic, or richer in composition, than his school of Athens, and many other sub-

jects with which he has ornamented the Vatican. His picture of the Transfiguration is acknowledged to be the chef-d'œuvre in painting. However discouraging for other painters may be the perfection to which he attained, they should not fear attempting to imitate him. It is possible to do well, although at a very great distance from him.

The example of a woman, celebrated for her talent in painting upon china, ought to encourage you. Madame Jacquetot, in presenting a copy of one of Raphael's pictures, had the pleasure of hearing from the mouth of a monarch, that to his eye she had made this great painter live again. Do not despair then, amiable Ellen, but imitate Corregio, who, in recovering from the ecstasy of admiration caused by the first sight of the works of Raphael, exclaimed with a tone of enthusiasm, *Anch' io son Pittore.*

This great painter, who had no other guide than inspiration and natural genius, attained to a degree of perfection, which enabled him to execute many vast compositions with the greatest success. He is remarkable for a most pleasing colouring, a broad and mellow touch, and

appears to have received his pencil from the hand of the Graces. You, Ellen, in the opinion of the world, are under their immediate protection; make use, therefore, with confidence of what is your own, and be assured that you will find them more than ever disposed to favour you. It is to the study of them, and of poetry, that Albane was indebted for the attractive charm of his works. His compositions abound in ingenious and smiling ideas: he painted Cupids, Venus, and her nymphs, under the most graceful forms: his colouring is always brilliant, and his landscapes always picturesque. Guido, who assisted him in the developement of his talent, was himself remarkable for a facility nearly magical. His touch is graceful and lively, and his carnations so clear, that they seem to show through them the circulation of the blood. His heads are admirable, his draperies thrown with taste, while his compositions in general produce an assemblage of richness and majesty.

Tintoretto and Paul Veronese practised portrait-painting; but the last particularly is remarked for the brightness of his colours, the noble style of his draperies, and his prolific

imagination, which caused him to excel in what is called, in the terms of composition, *grandes machines*. To succeed in these, it is necessary to join a lively and exalted conception to a very extensive knowledge, aided by great facility of execution. These qualifications are indispensable for historical painters, and eminently distinguish the productions of the Italian School. If they be less necessary for portrait-painters, they ought in return to apply themselves with scrupulous attention to the representation of nature in all her different effects.

The Flemish and the Dutch, inferior to the Italians in grand compositions, have sometimes rivalled them for exactness of form, and are superior to them in colouring. Vandyke, he who has merited the appellation of the king of portrait-painters, drew with exactness, and was admirable for the delicacy and the transparency of his tints: he enriched your country more than any other by his masterly productions. No one possessed to an equal degree the art of seizing the most favourable expression of a countenance: he is also incomparable in his manner of doing hands; and, while following the fashion of the day, he excelled in dressing

his women tastefully, and his men nobly. To the wonderful facility of his talent, he owed the rare advantage of catching, in pictures of children, the same striking resemblance that distinguished his more characterized heads. It was from the school of Rubens that he drew his principles of colouring.

This last illustrious painter, whose creative genius and impatient pencil can, in some respects, be compared for boldness to the gigantic talent of the famous Michael Angelo, was like him, although in a very different style, the prodigy of his age. If the latter, gloomy and terrible, strikes with awe and horror in his vast compositions, the other, equally prolific and sure of his powers, employed them to fill with astonishment and admiration. Each of them was endowed with the most ardent imagination. If the Italian painter is superior for the sublimity of his conceptions, Rubens surpasses him by the magic of his colours and the wonderful variety of his works. He painted in every style, history, landscape, architecture, fruits, flowers, and, above all, excelled in portraits. You cannot study a painter who will be more useful to you for colouring, as he is as superior

to all others in that particular merit, as Raphael is for correctness of drawing.

Rembrandt, in his style, was not less astonishing than the painters of whom we have been speaking. He had, to an eminent degree, the intelligence of what is called the *chiaro-oscuro*. In looking closely at his pictures they appear rough and coarse, but at a certain distance their effect is wonderful. His manner is smooth, his colours perfectly harmonized, and all his figures are executed with an extraordinary relief. His compositions produce a striking effect, and his old men's heads are amazingly expressive. He had the power of giving a character of life and truth to every different part of the face, which you cannot admire too much.

Wanderwerff, Gerard Dow, Mieris, Metz, and many others, are remarkable for the finish of their pictures, the distribution of the lights, and the transparency of their colours. They practised portrait-painting but little, still their figures, although of small dimensions, are so highly finished, that they may be easily copied in miniature, and be productive of much utility.

Spain has given birth to few great painters,

therefore we ought to admire those whose superior genius has gained them the honour of being placed beside the artists of Italy. At their head, surrounded by the most brilliant compositions, is to be seen the sublime Murillo. His works are admired for their rich colouring, their firm touch, and that free manner of using the colour, which ensures their long duration in all their original splendour. He could vary his colouring according to the subjects he was desirous of representing, and following nature step by step, remained ever true to her.

Velasquez studied portrait-painting more than this last, and had great success in that style. Ribera, better known by the name of Spagnoletto, produced some portraits and many historical pictures, which obtained him a celebrated reputation. He was an enthusiast for the style of Michael Angelo, and endeavoured to imitate him.

The School of Germany offers but few painters whom I can distinguish. Albert Durer, born in the fifteenth century, acquired much reputation; but his manner of drawing is stiff

and ungraceful, and his colouring heavy and not sufficiently transparent.

Holbein, born at Basle nearly at the same period, has been deservedly celebrated to the present day. There are many of his portraits in England, where he finished his career; but the comparison is not to their advantage by the side of those of Rubens, Vandyke, and Rembrandt.

. You will not be offended, my interesting pupil, if, after so long a letter, I leave you time to study and make copies from the masters of whom I have been speaking, and which you may have before your eyes. In my next, I will give you some rules upon painting from nature.

LETTER XVI.

Miss Howard to Mr. Deville.

Chateau de la Bourdaisiere,
27th November, 1821.

IMPRESSED with the strongest sentiments of gratitude, my dear and kind instructor, I return you my sincere thanks for the valuable precepts, the encouraging advice, and the clear and delicate observations contained in your last letter. I unceasingly read and reflect upon it: it is a compass which would warn from rocks the most unskilful and imprudent mariner: it is the light and salutary path which will conduct your pupil to perfection in the art she cultivates.

You have insensibly led me to that point, where I feel uncertain in which character you excite my strongest admiration, whether as the enlightened artist who charms by his beautiful productions, or as the learned professor, who,

while guiding me by the easiest road, has the address to clear it of every obstacle.

You enable me to perceive in the distance, the brilliant spark, the creative flame of true talent, which appears to approach me by degrees; and already you enable me to measure back, with equal surprise as delight, the course which I have unconsciously pursued. I must also tell you, that I do not look at the rich collection contained in the picture-gallery of the enchanting residence I at present inhabit, without saying to myself, my excellent master has taught me to admire such or such a perfection of the art, has enabled me to discover such or such a fault escaped from the pencil of a great master: so true is it, that genius itself has its moments of error. I see you near me observing and overlooking, I hear you impartially judging, and ably appreciating the great models. You draw me from the sight of that, which by seducing might lead me from the right road by which you conduct me. You fix my eyes on objects which at first strike them faintly, but where I afterwards discover a thousand perfections, which I copy with enthusiasm, and of

which the indelible impression guides, enchants, and encourages me to an imitation at first imperfect, but which repeated, gives me a force and a confidence of which I did not believe myself susceptible.

I have in reality found all the productions of the art, mentioned by you, in Monsieur de Saint Remi's valuable gallery; which appears to me like a vast garden, ornamented with the most beautiful flowers. I am at first desirous of gathering and possessing the whole, afterwards I decide upon making a selection, which becomes difficult, as the extreme beauty of each object seems to deserve the preference, and leaves me in a state of hesitation, which obliges me to admire each separately, and gives a just idea of the richness and variety of the innumerable productions of nature.

How would it be possible in my place to resist the admiration inspired by all the objects surrounding me? The delightful chateau which I inhabit is situated in one of the finest views in the garden of France. On the right, and through the richest valleys, the eye follows the beautiful course of the Loire; on the left, at the extremity

of the forest of Amboise, gently flows the Cher, whose romantic borders appear to be the asylum of the inhabitants of Elysium. These two rivers, which in imitation of each other seem to roll their fertilizing waters through the Eden of France, form, from the place where I reside, and the rich gallery where I write, two parallel lines, established by the Creator to give a perfect idea of all the riches which he has found pleasure in bestowing upon mankind.

I am no longer surprised at the ancient and affecting records so abundant in this beautiful country: its residence must have fascinated heroes and beauties, conquered the hardest and attracted the softest hearts. Two miles distant from this place is the fine Chateau d'Amboise, where the ferocious Louis the Eleventh instituted the order of the Knights of St. Michael; and, while paying this tribute to the arts, forgot for a time to shed the blood with which he sullied his crown. From the terrace of this chateau are to be seen fourteen cities, and the eye rests upon an horizon of thirty leagues. It was in the fertile plain situated at the foot of this fortress, that Charles the Seventh first saw

Agnes Sorel, whose heroic love so eminently contributed to the glory of France. It was there also that, in more modern days, the Duke de Penthièvre appeared by his beneficence to realize those dreams of happiness, which, in his society, the amiable Florian described with so much sweetness in his interesting productions.

At about the same distance is situated the Chateau de Chenonceaux, where the residence of the beautiful Diana of Poitiers has made so strong an impression: a truly enchanting palace, which ought to have been built by fairies for the gratification of the nymphs of the forest of Amboise, and for that of the naiads of the limpid river Cher. Very near also is to be seen, preserved with the greatest care, the humble cottage where the tender La Vallière first saw the light: her mother had only time to find shelter there, before she gave birth to her, who, born under a thatch, was one day destined to become successively the ornament of the court of Louis the Fourteenth, a model of attachment and devotion, and one of the many victims of the caprices of kings.

I should never finish, my dear master, were I to enter into a detail of all the recollections which are presented to my sight, and meet me in every path: they are of a nature to awaken reflection, to create the gentlest feelings, and in this delightful country one cannot help repeating, after an author who devoted his writings to the education and happiness of women, these verses, inspired by the beautiful country in which he was born;—

“ Bords charmans de la Loire
Celui qui vous verra,
Jamais de sa mémoire,
Ne vous effacera.”

It is the conclusion of a new ballad which I am fond of singing, and which is at present much sung and admired throughout Tourraine. May it inspire you with an inclination to visit it! You will find here the most enchanting views for your pencil; female faces, of which the modest beauty will create the desire of painting them, and above all those engaging manners, whose old-fashioned frankness and interesting sweetness remind us of the golden age.

Be not surprised, I beseech you, at hearing me thus praise the charming banks of the Loire. Gratitude guides my pen as well as admiration; for every where, and at every instant, I encounter the most pleasing and gratifying proofs of hospitality in this chateau: one would say, that Monsieur de Saint Remi, being himself prevented from doing the honours of his house, was desirous to become present to my sight by a thousand graceful attentions and increasing anticipations of my slightest wish.

Every morning I find upon the table, where I study, vases filled with the freshest and most beautiful flowers. If my occupations make me forget the hours, one of the gardener's daughters brings me a basket of the choicest and finest fruits. Upon a slab stands a musical clock, which, amongst different airs, repeats that of Rule Britannia, whose patriotic notes excite my national feelings, and, amidst the delightful garden of France, transport me back to my native country. In short, opposite to the desk where I paint, I find every thing calculated to keep alive my fondest illusions. I cannot raise my eyes

without perceiving a very fine copy of Vandyke's admirable portrait of Charles the First, and near it is placed that of the amiable companion of this unfortunate monarch—that of Henrietta of France, so great in misfortune, painted by Vanderwerff; also, by the same painter, a picture of the beloved daughter of this august and faithful couple, whom death only could divide. This charming Henrietta of England, who appeared at the court of France in the bloom of her youth and beauty, soon after became Duchess of Orleans, and died so suddenly as to give rise to a suspicion that her life had been shortened by some atrocious means. It appears to me as if this unfortunate family looked upon me with interest, and encouraged my studies by saying, “Happy the young artist, who far from the jarring passions of crowds and the troubles of civil war, peacefully cultivates the art which attracts her, embellishes her life by the charms of study, and is contented with the approving smile of a father, and the praises of a master or a friend.”

Why are you not near me? You would direct my pencil, of which the touch becomes every day more firm and more harmonious, but which

is, however, incapable of copying every thing that interests and charms me. Its progress must indeed be evident and constant, or I should not dare to make this acknowledgment ; do not, therefore think it presumption, my dear master, but rather the homage of the candour and of the gratitude I owe you. Your letters are so enlightened, they enter into so many valuable details, they offer instructions so clear and gradual, that I am certain any lover of painting, obliged to reside at a distance from Paris or any capital city, would be enabled, by daily reading them, and with the help of models, to acquire a degree of talent in this beautiful art, which would scarcely be believed to be the fruit of retirement and meditation. My father is unceasingly expressing the surprise caused by my rapid progress ; and I hope that I shall not quit this charming residence, and the fine gallery where I pass such delightful moments, without leaving in it a slight mark of my gratitude. I am desirous that when Monsieur de Saint Remi returns to his beautiful retreat, he may find modestly placed under the smallest pictures in his rich collection, the representation of a

young Scotch girl painting; before her, two vases of flowers, and a basket of the finest fruit; near her desk will be seen several letters which the young artist consults at every stroke of her pencil. Her countenance shall express that internal satisfaction, that enthusiasm which insures success, whatever may be the occupation chosen; and in order that this picture may be, if possible, striking for its resemblance, I shall endeavour to express in the features and countenance, the very natural desire of becoming acquainted with that friend to the arts, whose hospitality has procured her so much utility and pleasure.

I know by experience, my dear master, that he who contributes to our happiness, to our perfection, appears by his absence to double the rights he has acquired in our hearts. Involuntarily the imagination is occupied in following his steps, and tracing his actions; we are desirous that he should witness the progress made, that he should partake of the satisfaction enjoyed; in short, I know not what is the charm attached to his person.

It is on this account, my amiable monitor, my worthy friend, that I am ever desirous, whether near or at a distance, of conversing with you, and reiterating the proofs of my sincere attachment and unalterable gratitude.

LETTER XVII.

Mr. Deville to Miss Howard.

Paris, 10th December, 1821.

I FIND that I have lost nothing by waiting, my dear pupil, for you have admirably fulfilled the desire which I some time since expressed, to receive a description of the charming country where you reside. It appears to me, that the surrounding objects have become more interesting to you since your last change of residence: such is the never-failing effect produced by works of genius upon a lively imagination. This irresistible ascendant of the arts, joined to the brilliant aspect of nature, by enlarging our ideas, developes at the same time faculties of the heart and mind till then unknown.

The productions of great men create a noble emulation: the beneficence and the riches be-

stowed by the Author of nature, raise in our hearts a sentiment of sensibility and gratitude, which we find pleasure in communicating to others. The happiness I have enjoyed, and which I every day more highly appreciate—that of possessing your confidence and friendship, entitled me to receive from you the sweet and innocent expressions of all the different sensations which have assailed you at the same time. You were addressing a painter, and have therefore made use of lively and transparent colours. I will confess that I have taken advantage of them, to read far into your heart: do not, however, be uneasy, I am very discreet, and shall not mention my discoveries to any one, not even to you, dear Ellen. With this determination, I hasten to resume my *bonnet de docteur*, and to continue my grave lessons, by saying, that, with intelligence and natural disposition, we may execute with more or less ability every thing that I have already explained to you. But when we are on the point of undertaking to paint from nature, the merit of that which is well done is more highly appreciated; and on many occasions we are forced

to regret the not having practised drawing sufficiently, particularly after the round bosse. Colours are so attractive when we begin to make use of them, that they generally cause us to neglect drawing.

No painter should ever pass a day without drawing. It requires such a length of time to paint a head, that if you be not in the habit of making many pencil sketches, you will never obtain the facility so essential to portrait-painters. This kind of painting, to be carried to perfection, demands an exact knowledge of the forms of the human body, which differ greatly according to the age and sex of the person that you wish to represent. We may execute in miniature, as well as in oils, full length portraits, or even groups of two or three figures. In order to avoid any absurdity in this kind of undertaking, it is necessary to have a knowledge of composition, and of linear and aerial perspective, and to join to that, practice and taste, which are only to be obtained by studying the great masters.

Formerly, historical painters were not distinguished as they are now from portrait-

painters. The great men who have served us for models in this last style, were, as you have seen, Raphael, Titian, Paul Veronese, Holbein, Vandyke, and Rubens : these same painters were also the most celebrated historical painters. They viewed nature in a manner as great in portraits as in history; they treated it with the same width of pencil; they gave the same grandeur, the same style to the folds of the drapery, and neither more nor less value to the accessories. In short, if they made the least difference, it consisted only in expressing in the heads the individual details which constituted the resemblance. But when the greater part of the historical painters appeared to renounce precision in drawing; when they no longer considered nature but in that vague manner which deprived them of all justness of sight; when once they boasted, no longer to denote the forms of nature with exactness; when they agreed to indicate rather than to express them; when they generalized them to such a point, as to make them degenerate into systematical forms; when even in painting from nature, or from the antique, they saw only in the antique or in nature a

manner which they made for themselves; then were they found incapable of representing the individual character of any model whatever, and consequently of painting portraits, which can only succeed according to the just manner in which this character is seized and represented. There then arose a particular class of artists, who, devoting themselves to expressing the forms of nature with an exact precision—of varying them every time that they changed their model, in representing rather individual than general nature, took possession of a part of the art which historical painters had abandoned.

But to succeed in this style of painting, it is necessary to be acquainted with the other: in proportion as a painter is learned, the less will he be uncertain of what he sees. A profound knowledge of the resources of his art will assist him in painting with care and firmness that which nature presents to him; he quickly produces the effect which he desires, and it is only when he has obtained this, that he proceeds to the details which he thinks necessary; while, on the contrary, artists who do not possess the knowledge which is essential, begin the de-

tails, and fail almost always in the general effect, which they are incapable of obtaining by these means. Their studies are confined to the drawing coldly a head, endeavouring only to present the individual difference; and they believe that they have succeeded in their attempt, when, by representing this difference, they have been able to execute a head which bears but an insignificant resemblance to that of their model. They never suspect that they are deficient in the most essential parts of the art—character and expression; and in consequence of not possessing these two parts, they fall into a fault which is of all others the most prejudicial to a resemblance; for, while executing works which ought to imitate living heads, they produce heads in which there is no life. Character consists in denoting with firmness and science the principal parts—an indication very necessary in portrait-painting; for every man has the principal and characteristic forms of the human head modified by individual difference, and these first forms ought to be more boldly expressed than their modification. Every living countenance expresses, if not a passion, at least a

disposition, a character; that which does not express any thing, does not even express the presence of life.

The most difficult expressions to be caught, and which require the greatest talent on the part of the artist, are not those of the violent passions, which cause a very sensible alteration in the physiognomy; but those of the softer passions, which approach the nearest to calmness of mind. The person who sits to be painted appears to the artist in this state of calmness: he experiences at that moment only temperate feelings, and offers to the artist, with regard to expression, the most difficult task to be accomplished.

It appears, therefore, that a portrait-painter, in this respect, has one difficulty more than the historical painter. Constrained by the same duty to represent the expression and the principal forms, he is obliged to indicate the individual difference with more exactness. While he is labouring to seize it, the model becomes fatigued of a position which is always the same; weariness overpowers him, his muscles relax, and instead of representing calmness and life,

he only offers an inanimate countenance to the eye of the artist. It is, therefore, necessary that a painter should have sufficient resources in his own understanding to animate his models, in some degree, by his powers of conversation, or that he should wait until another sitting, in order to give life to his work.

Promptness, an indifferent quality in other kinds of painting, is highly useful to a portrait-painter, because it saves him from the inconvenience of fatiguing his model: it is at least very important, that in a last sitting he should return with refreshed eye to his model, who himself recovered from weariness, and newly animated, will afford him the opportunity of giving, by easy and spirited touches, life and expression to his painting.

The general observations which I have just transmitted to you, are mostly drawn from the best works upon the subject of painting, and are confirmed by experience. They will assist the remarks which I have already had occasion to make, and will add weight to the precepts which still remain to be communicated to you,

and upon which I cannot too forcibly fix your attention.

I have not yet explained to you the species of light required in painting from nature; but it becomes indispensable to inform you how greatly the choice and dispositions of the light have influence on the effect of your work. That coming from the north is preferable, because it is not exposed to the varieties produced by the sun, consequently it is always equal.

This formidable inconvenience to all painters, is still greater to those who paint portraits. You may, however, when it is impossible to procure a north aspect, remedy this evil by moderating the rays of the sun with the assistance of a slight frame of wood, upon which you may spread the thinnest and most transparent paper which you can possibly procure. Fix this preparation to the window near which you are painting: you will still be able to see sufficiently, and your model will not be inconvenienced by the sun. It is essential to have but one light in the apartment where you paint. The hanging of the room ought not to be too dark: it is true that this will produce a very brilliant effect

upon the head, but it will at the same time render the shades too strong; instead of which, a back-ground of a lighter colour than that of the shades, yet darker than that of the middle tints, reflects upon the model and renders it more harmonious. You cannot aim too much at this effect, particularly in painting women and children.

Besides being careful to have but one light coming from the proper quarter, it is also necessary that it should be so disposed as to show advantageously the head of the person you wish to paint.

If the light were too low, you would perceive your model lightened from beneath; the light points then, instead of falling upon the forehead, and upon the most projected parts of the head, would in consequence appear in such a manner, as to make it impossible to represent them without destroying the effect and expression, which we ought particularly to attend to in portraits.

A light too high and too confined will produce a very striking effect, but will render the transition from shade to light too sudden, and destroy the power of the middle tints, which, studied

with care and successfully represented, afford many resources to a painter who colours well, and give an infinite charm to the expression.

In order to avoid these two evils, you must shade the window near which you paint from the bottom, to about the height of from four to five feet; for this purpose you should make use of a thick curtain, without the least transparency. It is indifferent whether you are placed in such a manner as to have the light on the right or on the left hand; however, the last position has the advantage, by preventing the shade of your hand and pencil from being thrown upon your work; on which account the greater number of painters choose it in preference.

The distance which ought to separate the artist from his model is generally measured at three times the height of the model, in the position in which he is placed. This space is rather long for a miniature-painter: you may therefore diminish it more or less according to the length of your sight; but do not forget that in approaching too near the model, the eye would not be able to seize the whole at once, and that it would therefore become difficult to represent the ge-

neral effect, or to give a just proportion to the details.

We will now, if you please, attend to the position of the model; but all I can say upon this subject, my graceful pupil, will only tend to confirm what you already feel, and have so well executed in the different copies you have sent me. It rarely happens that a man finds it necessary to give lessons of grace to a woman. Nature has found pleasure in grafting this enchanting sex with a tact so delicate and discriminating, with forms so lovely, and movements so graceful, that it will be you, charming Ellen, who shall become my model when teaching you how to place yours.

The artist who wishes to find grace and beauty should always endeavour to place his model in the most natural position. If he be not at his ease, if the position chosen be not familiar to him, he would not have that simplicity of motion which constitutes true grace: it would not appear a figure in action, but one that counterfeited action: it would be formal and studied, even were the artist to represent it with that precision, which is farthest removed from systematic manner.

It is also certain, that it would want beauty, which nature itself only preserves, by facility in motion, and which it loses the moment it is forced to make the slightest effort. In the action given to the figure by the ancient masters, they were particularly careful to seek the least motion, which could enable them to execute it: by this means they gave nobleness to their figures, without diminishing the expression which belong to them, and obtained grace by avoiding affectation. The true intention of the art is to imitate nature in its most familiar positions, and in the developement of its various beauties.

The study after the round bosse has already proved to you the necessity of drawing the forms correctly before you begin to shade or to colour. Never, then, commence to paint until your outline be correct, or until you find in the whole some degree of resemblance, at least in form and distances. The rules of practical perspective, which I gave you in drawing, will be applicable in the most simple portrait. In a three-quartered head you have a receding side; unless you pay great attention to this, it will be always too large. Two eyes for example, which would

be exactly the same in a full face, change their form in every other position; the eye on the smallest side appears always shorter, and more open; the eye-brows, the nose, the mouth above all, the chin, the muscles, and the exterior contour, offer a very different aspect on the receding side, which requires to be studied with care, and expressed with correctness. If this be so apparent in the head, what will it be in the shoulders, the body, and the motion of the arms. In nature you will frequently meet with a want of proportion, irregularities—which you have not remarked in the antiques you have copied, but which are expressed with a scrupulous exactness in the portraits of the great masters now before you. These defects ought, necessarily, to be at least indicated, as they contribute to the resemblance, and characterise the physiognomy. The choice of the most favourable expression, the use of the colours, the distribution of the light, the care to work in and soften the contours, the becoming arrangement of the hair, the adjustment and choice of the accessories, the intelligence of the back-ground, united to a graceful and natural position, will furnish suf-

ficient resources to make an agreeable portrait from an indifferent model; and you will be once more forced to acknowledge that this Boileau, whom you do not like, has been right, however, in saying :

“ Il n'est point de serpent ni de monstre odieux,
“ Qui par l'art imité, ne puisse plaire aux yeux,
“ D'un pinceau délicat l'artifice agréable,
“ Du plus affreux objet fait un objet aimable.”

The increase of occupation which I experience at this time will not allow me to send you the rest of my instructions before the end of the year. I know not the reason, but I have a presentiment that the one which we are going to commence will be the most interesting in your life.

Your taste for the fine arts, the success which accompanies it, and that which you have obtained in every thing else, give me the assurance that the fervent wishes I formed for your happiness will soon be realized.

LETTER XVIII.

Miss Howard to Mr. Deville.

Chateau de la Bourdaisière,
Dec. 23rd, 1821.

Is it possible to be happier than I am, my good Mr. Deville; is there any thing wanting to complete my felicity? My excellent father anticipates my wishes, and appears himself perfectly satisfied with the tranquillity of his present existence. The peaceful and delightful residence which we inhabit affords me a thousand opportunities of employing my time usefully and agreeably. My only ambition, in endeavouring to acquire talents and cultivate my mind, is caused by the desire of enlivening the solitude of the best of men: hitherto I have had the happiness to succeed; and I am induced to believe that he never regrets the brilliant existence, although ever accompanied by care and anxiety, which he formerly led. His indulgence and paternal

love render him blind with respect to me, but I cannot hide from myself how greatly I need experience and instruction, in order to become worthy to be the depository of the enlightened ideas, the philosophical observations, which his transcendent talents and informed understanding have enabled him to make during the long and honourable career which he has pursued. You form wishes for my future happiness, my worthy friend ; well then, know that you can realize the only one I am entitled to make. We have never seen you but amidst the noise and dissipation of Paris, and it was only for short intervals that we could enjoy the pleasure of your society. I have frequently heard you eulogise the charms of a residence in the country ; if our habitation have some right to interest you, if the ardent desire of my father, and my earnest supplication may prevail, make us at least the sacrifice of a few days. Competent appreciator of the beauties of nature, by your presence you will augment the enthusiasm inspired by the scenes, certainly less brilliant at this season, but always admirable, which she everywhere exhibits to my view ; and I shall re-

peat with the amiable author of "*L'homme des Champs*:"

- " Dans sa triste ignorance,
- " Le vulgaire voit tout avec indifférence,
- " Des desseins du Grand Etre atteignant la hauteur
- " Il ne sait point monter de l'ouvrage à l'Auteur.
- " Le sage seul instruit des lois de l'univers,
- " Sait goûter dans les champs une volupté pure :
- " C'est pour l'ami des arts qu'existe la Nature."

The sky, almost always clear in this charming climate, will still allow of long and interesting excursions. How great will be the pleasure I shall enjoy upon returning from our walks, in doing the honours of the noble mansion of your interesting friend ! I shall have the satisfaction of hearing my father (who will be happier than ever while possessing your society,) discuss at his ease those learned questions, which were frequently the subject of your conversations, and which were only too often interrupted by the crowd of importunate visitors, so tormenting in Paris.

As I am unwilling to be accused of personal interest, I will not mention the progress I shall be able to make while painting under your eye ; but I will content myself with sending you to-day

some copies which I have made from oil-paintings, one of which has procured me the most flattering success that I can possibly obtain. My father, having the intention to settle in France, sent to England for an admirable portrait of my mother, painted by Sir William Beechey: desirous of endeavouring, in secret, to procure him the precious gratification of never being obliged to part from the cherished image of a beloved wife, I fortunately profited by his absence, at different times, to take a miniature from it. Inspired by the subject, assisted by memory, I had succeeded better than I could have expected: the desire of perfecting my work, and of expressing that union of sense, sweetness, and amiability, so ably represented in the original, had made me forget the hour, when, surprised by a slight noise, I at the same moment heard my father exclaim, with an accent of the tenderest emotion, "Not content to recall the memory of her mother by an imitation of her virtues, she also delights to multiply her image by a display of her talents!" How shall I describe to you all the affecting sensations I experienced in the scene which fol-

lowed this exclamation! He opened his arms, I precipitated myself on his bosom, and united my tears with his: it is you alone whose profound sensibility could appreciate the inexpressible charm I enjoyed in this sudden and unexpected overflow of paternal tenderness. He only recovered from his emotion to load me with praises, and express the gratitude inspired by your zealous kindness, in promoting my improvement. He will, in a letter from himself, join his entreaties to mine; and, in order to enforce them, he consents to part for some days from this last production, for whose success I am entirely indebted to your goodness, in the hope that it may determine you to gratify our wishes, by bringing it back yourself. Then, indeed, will your presentiments be realized; for, surrounded by those I love most, I shall then commence the most interesting year in my life. Be convinced of this, and believe equally in the sincerity and the extent of the wishes which I form for the happiness of him, who creates so strong a sentiment of admiration and attachment in the heart of the most fortunate of pupils.

LETTER XIX.

Mr. Deville to Miss Howard.

Paris, 11th February, 1822.

NOT having the power, sweet Ellen, of contending against the persuasive eloquence with which nature has gifted you, I felt that the motives which deprived me of the pleasure of accepting the obliging invitation of yourself and your father, would have more weight in the mind of the latter ; on this account I preferred making him acquainted with them. The same reasons have prevented my sending sooner the instructions which I have still to address to you, upon painting from nature. I experience yet greater satisfaction in continuing them to-day, as I have now before me the most convincing proofs of the rapid progress you have made, particularly since your residence in the chateau

of Monsieur de Saint Remi, whose impatience to become known to you, and to enjoy your father's society, has, as I expected would be the case, induced him to accelerate the period of his return. He has no doubt already communicated, by letter, to Mr. Howard his intention of occupying during the rest of the winter a small but pretty property belonging to the Bourdaisière, and situated at about two leagues from that chateau. His taste for study, inseparable from a love of retirement, has now made him prefer this habitation to the residence of his ancestors, which has never possessed the same charms in his eyes since death deprived him of every thing most dear to him in life.* Without hoping to efface his regrets, but to obtain sometimes the right of dissipating them, you will not, I am sure, fear to participate in his sorrows, in recalling to mind these affecting

* An assassination, committed in a foreign country, and of which the atrocious circumstances are not of a nature to be detailed, deprived Monsieur de Saint Remi in one day of a father, a mother, and a sister, whom he adored.

lines of the feeling and amiable poet you are so fond of reading :

“ Dès que le désespoir peut trouver des larmes,
“ A la melancholie il vient les confier,
“ Pour adoucir sa peine, et non pour l'oublier.”

Some years have elapsed since the loss of beings so beloved, but their memory is still present to his imagination : his heart profoundly wounded, and naturally affectionate, has sought consolation only in the society of a very small number of friends. He is perhaps better acquainted with you than you have any idea of—he knows how to appreciate you ; and no one is more likely than yourself, gentle and amiable Ellen, to recall to existence, to nature, to society which claims him, a man in every respect calculated to become its ornament. Perform, then, this honourable task, my kind pupil, while I endeavour, either well or ill, to execute the one I have undertaken.

In my last letter I left you at the moment of beginning to sketch a portrait from nature. The facility you have shown in seizing the different carnations of the subjects which you have co-

pied, leads me to hope that you will easily discern in nature the various colours which she presents, and the local tints which distinguish each object. In order to facilitate your first attempts, I think it may be as well to give you some rules upon the properties and the employment of the colours, advising you at the same time not to make the application of them until you feel convinced that nature indicates it. I do not, either, fear to repeat, that you must sketch boldly; place the etchings as much as possible at equal distances from each other, and make them in such a manner as to show the movement of the muscles, and the form of the features. In the shades, you will use with advantage some bistre and burnt sienna, mixed with a little *precipité*. The grey tints are done with ultramarine and *precipité*: the green tints with yellow ochre, ultramarine, mixed more or less with lake, to heighten them and make them brighter. The local tints of the flesh must always be chosen from the model before you, and serve in a greater or less degree to modify all the others. You will observe in painting the eyes, that the ball being transparent, and the

light passing through it, ought to be rather less dark on the opposite side to the white speck. However, endeavour not to commit the fault so common to all beginners in painting from nature—that of never giving sufficient vigour to the eye-balls. You must have remarked in Vandyke, particularly in his portraits of women and children, that the colour of the eye-balls is much stronger than any of the shades of the head: this is one of the means employed with success to give at the same time expression and softness to the physiognomy. To make the pupil, or black spot, make use of black and a little precipité. The edge of the eyelid is made with bistre mixed with red precipité. If the person you are painting has a florid complexion, you must in this case replace the bistre by yellow ochre mixed with lake.

The white of the eye is made with ultramarine, pure near the ball; in the corners you may add a little ochre and lake: in men's heads, employ on the shaded side of it a small quantity of bistre, black, and precipité, which is heightened, if necessary, with a glazing of burnt sienna. You will observe, that the setting of the eyes towards the extremities of the lids,

and the lid itself, is generally of a violet tint, which must, however, be heightened with a little yellow ochre, and to which you will give vigour, in certain heads, by a touch of bistre mixed with *precipité*. The lower part of the face is almost always of a greenish shade, mixed with lake. The shadow cast by the head upon the neck is nearly of the same tint, although stronger and warmer in certain parts, which you will discover by consulting your model.

The chin in women is nearly of the same tint as the cheeks in the parts most highly coloured. It is the same thing in men, with this exception, that it is of a stronger tint, and that you must add to it, as well as to all the lower part of the face, a greater quantity of ultramarine, to indicate the rising of the beard. The mouth is the greatest difficulty for all beginners, not so much for the colouring as for the form and expression. They generally place it too far from the nose, in consequence of the serious and wearied expression frequently to be found in the countenance of the model while sitting. In endeavouring to remedy this evil, they raise the corners, and believe by this means

that they produce a smile, which is never natural but when the eyes, the nose, and all the muscles of the face partake of this expression. The upper lip ought always to be of a stronger tint, but of a less brilliant colour than the under one. They are generally both of them of a very lively colour, and modelled in young persons in a determined manner, while, in old men, the relaxation of their forms, and the loss of their original colour, scarcely allows them to be distinguished from the local tint of the flesh. The corners of the mouth are made with a mixture of carmine, lake, ultramarine, and brown number 4, or raw sienna. The cast shadow of the under lip is made with nearly the same tint, adding to it a slight touch of bistre. Observe that the reflect of the chin is of a brighter and warmer tint than that of the top of the cheek, particularly where the bosom is uncovered. It ought, in every other instance, without losing the tint of the flesh, to partake more or less of that of the drapery which surrounds it. When you begin the hair, you will remark that its shade upon the flesh has always a warmer tint with a blueish edge. There is also a greyish tint at

the rise of the hair upon the forehead, which must be indicated, otherwise the flesh will appear too abruptly cut. It is the same with the eye-brows, which you will notice appear at the extremity of the temple of a pinker colour, and must be blended with the flesh at the opposite extremity by a greyish tint. Many painters use too much lake in the extremity of the nose; it produces a disagreeable effect to the sight, and destroys the charm of the portrait. To avoid this, you must sketch this part lightly with the local tint which nature presents to you, and model it with tints more or less grey. In portraits of women, the middle tints on the side of the light, which you will perceive upon the bosom and arms, are made with a slight mixture of ochre, ultramarine, and lake: on the shaded side you must add yellow ochre, sometimes red précipité and bistre, in particular where the back-ground is deeply coloured. The local tint of the hands ought to be the same as that of the flesh; the nails are rather more violet; the ends of the fingers pink. The shadow cast by the hand upon the flesh is made with brown

number 4, mixed with ultramarine and precipité. You will perceive that the cast shadow is always stronger than the shade of the fingers or the hand that occasions it, and that it must always be separated from it by a reflected light. Generally speaking, the reflected parts ought to have more strength than the middle tints, but less than the shades.

However insufficient these notions may be for one who has never painted, they will at all events remind you of what I may have already said in my preceding letters, and will confirm you, in a great degree, in what you may have remarked in the models I have given you to copy. In consulting these often you will be able, in painting from nature, to apply the principles which they give you.

We will now proceed to the accessories of a portrait: these you know consist of the drapery, the back-ground, and many objects which may be introduced and infinitely varied according to the subject represented. The first rule I have to give you on this article is, that they should be subordinate in colour, light, and effect, to the

head, which must, in preserving the same energy and the same truth, unceasingly attract the sight and observation.

The manner of adjusting the drapery contributes more than is generally believed by portrait-painters, to give animation and character, and even expression, to their figures. The variety and inconstancy of fashion, frequently also the caprice of those who are being painted, will not always allow painters to make application of the rules of the art in this respect: they ought not, however, to be unacquainted with them, and they should endeavour to conform to them as much as possible. Raphael, the model of perfection in every style, has taught us that the draperies are intended to cover, but not to hide, the forms. The large folds ought always to be placed on the largest parts of the body. If the nature of the drapery requires small folds, you must give them but little relief, in order that they may yield in effect to those which indicate the principal parts. You should denote the curved folds at the bending of the joints, and it should be the form underneath which determines those of the drapery. You must also

place larger folds upon the projecting parts than upon the receding ones, and be careful never to indicate two folds of the same size and form beside each other.

All the great masters, particularly the one I have just mentioned, succeeded in expressing by the drapery, not only the exact form of their models at the moment taken, but even discovered by their scientific execution the position in which they were placed the instant before. In order to produce this effect you must study it in nature; never begin a dress until you have drawn the principal lines of it from the person who is sitting to you; afterwards you may adjust it upon a lay figure, the immobility of which will allow you more easily to represent the effect. This machine, successfully made use of by almost all painters, resembles a skeleton in its construction; it even expresses the movements with the assistance of balls placed in the joints: it is stuffed with horse-hair, covered with knitting, and is made in imitation of the exterior forms of the human figure. When you have dressed it in the drapery you wish to copy, you must place it exactly in the same situation and the

same attitude as those of your model. Then attentively examine if the folds it offers resemble those which nature presents to you. If this be not the case, you must remedy it as much as possible by making this figure perform some movements of the body and arms, and then (lightly with the finger) arranging the folds into which the drapery falls in the most natural manner, and following as far as possible the rules I have just given you. The execution of the draperies has great influence on the harmony of a portrait, not only from the colour and variety of tints, but also from the becoming arrangement of the folds, the distribution of the light, and the blending of the light with the shade. There are colours that agree together, others that are injurious to each other; in general, strong contrasts produced by opposing colours, or bright lights and strong shades abruptly brought together, offend the sight, and are contrary to the laws of harmony. A portrait-painter, notwithstanding the very little latitude usually allowed him, ought, however, to endeavour to follow these laws as nearly as he possibly can, and for this purpose avail himself of the advantage which he can obtain by the

arrangement of the folds, the *chiaro oscuro*, and the expression of the reflected lights.

With all the zeal inspired by my ardent desire for your improvement, my amiable pupil, I cannot enter into an infinite number of details and examples, which would add weight to these precepts; and I am again obliged to refer you to the productions of the ancient masters, and modern artists who have imitated them, for the just execution of all the accessories which may be admitted into a portrait. You will be able to follow them more nearly in the composition of the back-ground, for the arrangement of which the opinion of the artist is usually of much importance in the mind of the person painted. The colours you employ in this will offer you many resources for giving effect to your head and drapery, and to correct the general aspect of them, when that is necessary. If your portrait require colour and relief, and you dare not increase the vigour of it for fear of destroying the resemblance, you must then make a bright back-ground, of a greyish tint mixed with blue: this will contribute to bring it forward, and to make it appear more animated.

If, on the contrary, your head be of too high a colour, you may, by the assistance of a warm and deep-coloured back-ground, give it an aspect more resembling that of nature. However simple may be the back-ground you think it right to adopt, it must on no account be of an equal shade throughout, and it is highly essential, by the variety of the primitive tints and glazings by which they are covered, to produce some difference in the tints, particularly around the head. This will give space and uncertainty, will detach the head, and give it roundness.

An historical portrait is so called, when we introduce into its composition one or several persons represented with the dress and attributes taken from history or fable, or even peculiar to the rank and situation that these persons occupy in society.

It is sufficient to express, in the representation of a single individual, an action which gives him interest and motion, to bestow upon this picture the qualification of an historical portrait; and it is to productions of this latter

kind, that it is prudent to confine miniature painting.

It is, however, I know, very difficult to resist the entreaties of a fond mother desirous of being painted with her child in her arms. I know nothing more likely to inspire you with a refined and elevated taste for this sort of composition, than the Holy Families of Raphael. If you wish to represent several children in the same miniature, consult Albane, Titian, and Vandyke; carefully observe their manner of placing the figures and the reflection that their flesh produces one upon the other.

I cannot conceal from you that a portrait-painter has much more difficulty than an historical painter to confine himself strictly to the rules of the art for this style of composition. There are certain positions of the head in which it is difficult, often even quite impossible, to obtain a resemblance; there is also much less latitude for the arrangement of his group; besides which, he is not always master of the number that will compose it, and yet a graceful effect is only to be obtained by an uneven number. The figures ought to be united by the ac-

tion, and the whole ought to present a pyramidal form. Be careful to prevent the extremities from causing by their positions either a strait, horizontal, perpendicular, or an oblique line; no head can meet another head horizontally or perpendicularly. There ought never to be an equal distance between two limbs; the two arms or the two legs of the same figure ought also never to be represented in the same fore-shortening; finally, there ought never to be any repetition in the disposition of the limbs, and you should always endeavour to bring forward the most beautiful parts of the body.

You see, my dear pupil, that it is necessary to consult your powers before you attempt such enterprises; but whatever may be the difficulty, with taste, patience, and practice, it is possible to acquire the knowledge requisite to execute them. A study, more or less profound, of the rules of perspective will become indispensable to you. Many authors, such as Albert Durer, George Reich, Salomon de Caus, Marôlais, Pietra Acolti, Sirigati, Guido Ubaldi P. Nicéron, F. Dubrueil, Curabele, Le Clerc, Jaurat,

&c. have given upon this science, which is a part of mathematics, excellent, but rather too abstruse precepts. I more particularly advise your reading "Elements of Perspective for the use of Artists," by P. H. Vauvencien. Whatever sight-precision you may have acquired in drawing, you would be wrong to depend upon it when you shall be obliged to place in perspective all the accessories required in the style of composition which I have been speaking of. We too often see many pictures very pretty in every other respect, but in which we regret to find the grossest faults against linear perspective.

These faults are the less excusable, since, being well grounded in the principles of that science, one may make the application of them to the art of painting by the most simple, and at the same time the most infallible, means. The aerial perspective is not so confined as the linear to principles that can be rigorously demonstrated; it teaches the degree of light which objects reflect upon the spectator in consequence of their distance; it informs us, that these objects are diminished in tint in proportion to the intermediate air which separates them from the eye

looking upon them. It is chiefly from observation that you will become acquainted with the rules for this part of the science.

You will perceive that by diminishing the tint it renders the contours more undecided, that it effaces the angles, and indicates only the forms that terminate the objects, at the same time rendering them more vague and undetermined. This knowledge once acquired, joined to that of drawing and of colouring which you already possess, will facilitate the imitation of other kinds of painting, and you will be able to vary your productions by ornamenting the back-ground of your portraits with draperies, architecture, indications of interior, or landscape. You will at the same time have gained the facility of placing in their respective situations all other objects of still life which you may be desirous of introducing in your composition. But I cannot warn you too much, that by thus extending your sphere you will multiply the difficulties to be conquered, and give farther scope to criticism. I therefore advise you, as a friend, after having scrupulously consulted nature for the heads, the position of

the figures, and their adjustments, to make the other accessories after good models in oil-painting; in every case, that you search materials for your compositions from the great masters, or from nature: being obliged to reduce your work to a smaller scale, you should always, before you decide upon an idea, make a sketch in pencil, in order to judge of the general effect, and submit it, if possible, to the observation of a well-judging person, even if he have less talent than yourself, his advice may still be profitable.

At his return, Monsieur de Saint Remi may be of the greatest use to you in this respect. And I need not repeat here, that every time you send me any new production, I shall have great pleasure in candidly expressing my opinion of it, and the sincere attachment you have inspired for life to your, &c.

LETTER XX.

Miss Howard to Mr. Deville.

Chateau de la Bourdaisière,
7th March, 1822.

How much I have to relate to you, my dear Mr. Deville! I would, however, willingly begin by scolding you, but that my father, who loves his friends for themselves, has forbidden me to do so: otherwise I should not find the reasons which you say prevent your quitting your hateful city of Paris sufficiently satisfactory, not to have some objections to make to them; but hush! I have already said more than I am permitted. There is also another subject respecting which I am desirous of quarrelling with you, I will, however, wait a little to become a better judge how far you deserve my anger; for the present I will be satisfied with telling you that I suspect you of much duplicity towards me, and that I am induced to believe that I am not

the only person who derives great advantage from your correspondence ; yet, however guilty you may possibly appear in my eyes, I feel that it will be very difficult to cease loving you, or to cease making you the depository of my feelings. Were you even to plot against me, I am confident that you would have the generosity not to make use of the arms which my ingenuousness might afford you.

You must know, then, that some days since, I went out about three o'clock to take my usual walk in the extensive park, which is crossed in its length by a wide avenue of trees that leads from the chateau to the border of the forest of Amboise. The splendour of a beautiful day re-animates all nature, and the modest violet here and there announced the return of spring. I was occupied in tying some of these flowers together, when I perceived a furious bull which had escaped from its stall ; probably attracted by the striking colour of a part of my dress, he directed his course towards me. My precipitate flight did not allow me to retain a scarlet shawl which I wore ; its fall for a moment fixed the attention of the terrible animal, but he was again over-

taking me, when a gentleman on horseback galloped towards him and forced him to take an opposite direction; at the same moment my deliverer alighting from his horse, approached to offer me assistance. My terrified eyes retained no other faculty than that of fixing the object of my alarm, which was pursued in its course by the horse, who instinctively seemed to promote his master's wishes in drawing the danger from me and making the terrible beast return to the place it had quitted. But what was my surprise, when, recovering from my terror, I discovered in the person who was lavishing his attentions upon me the same individual whose presence had already been so serviceable during our journey through Blois last year. We were soon surrounded by the servants of the chateau, when I perceived from the respectful but at the same time delighted reception which they gave him, that he was no stranger in this abode. His graceful and obedient horse, who of its own accord gave itself up into the hands of the grooms, received many caresses and congratulations from them. The whole chateau was in motion; every countenance beamed with plea-

sure ; my father appeared, and my astonishment was at its height, when hearing him express his gratitude in the most affecting manner on my account, I discovered that it was to Monsieur de Saint Remi himself to whom he was speaking.

The danger which I had escaped, the surprise I experienced, scarcely allowed me to stammer out a few words, and I was obliged to retire to my apartment. The attentions of Mrs. Andrews, and two hours' repose, restored me to my usual state of health : upon descending to the drawing room soon after, I was joined by my father and Monsieur de Saint Remi. The great merit and rare qualities which he is so generally allowed to possess had led me to imagine him much older than he really is. He does not at most appear more than thirty years of age ; in every other respect his conversation and manner perfectly agree with the description which you have given me of them. He gracefully accepted an impromptu dinner we offered him, during which his conversation so much delighted us that we regretted to find he had ordered his carriage as early as seven. Upon taking leave,

my father told him he should do himself the pleasure of calling upon him the next day ; he then left us to return to the pavilion of Bellevue, where he had arrived from his journey that morning. You will readily imagine how many questions I had to ask my father ; he was so good as to answer candidly all those I had the courage to address to him, and took this opportunity to mention a project which till then he had only hinted at. It seems he is desirous of purchasing a considerable property situated at a very short distance from our present habitation. I have always liked whatever could give him pleasure : I know how well a residence in the country accords with his taste and agrees with his health, I therefore rejoice in seeing him conclude a purchase which, in his opinion, is also extremely advantageous. I have learned from him, that Monsieur de Saint Remi had seen me in Paris, and that my father had since been informed by you, my dear master, that it was not entirely to chance, as I believed it, that we owed our meeting last year.

This avowal on the part of my father has given rise to many reflections on mine ; and I

shall be infinitely obliged to you, if, in appealing to your honour, you would realize in your next letter the protestations of attachment, and above all, of candour, with which you terminate your last.

LETTER XXI.

Mr. Deville to Miss Howard.

Paris, 4th April, 1822.

YES, my dear pupil, I am going to write candidly to-day, and I must say that after having sent you a letter of twenty pages upon painting, I find it rather extraordinary that you do not say one word that relates to that art; and that you appear to have no recollection of my letter, excepting the last phrase. But I see that my part is changed, and that it is you, Ellen, who unconsciously shew me how to paint from nature. The time for concealment is at an end; you know more upon this subject than I do; and since I have nothing farther to teach, I wish at least to prove that, if I be no longer your master, I have never ceased to be your friend.

Monsieur de Saint Remi, of whom you tell me a great deal, but with whom you have been personally acquainted scarcely one month, had already remarked you in one of the most brilliant circles of the Capital, where ceremony obliged him to appear for one instant. This moment was sufficient to enable him to distinguish you from all the beauties who ornamented this assembly. You sang an air of Rossini's, and the soft accents of your voice (which every one but yourself thinks delightful) affected him to such a degree, that he did not attempt disguising from me the next day, the new but sweet impression which his heart had received. The interest which he had inspired induced me to avail myself of this opportunity to create in him the hope of consolation and happiness. He appeared to listen to me a moment with pleasure; soon after, calculating the difference of age, perhaps also that of tastes, which he supposed might exist between you and him, he said, at the same time sighing, "No, I cannot—I ought not to endeavour to associate to my melancholy existence a being so happily gifted with all the charms of nature, and des-

tined by her talents and amiability to occupy a station much more agreeable than that which I should be able to afford her. "No!" said he, with an accent of the most profound despair, "I will see her no more," I am going to quit Paris immediately, to spend my gloomy days in the country." Learning, however, soon after your intention of inhabiting Tourraine, I ventured to make him acquainted with it: he appeared struck by this information, and told me that he was very desirous of rendering himself serviceable to you in that country: he has proved this, I think. You will, however, be astonished to hear, that he refused to be introduced to you, and informed me at the same time that he intended making a very short stay in his own country, but should pass the winter in Italy. The meeting at Blois, his quick return to you, prove that he was not so sure of the latter part of his assertion. I am ignorant at present how far he has deviated from the plan of conduct which he had proposed to follow; most probably you can also, in this case, inform me of many occurrences with which I am unacquainted. He cannot, however, have been more successful

than I desire, were he even to become, thanks to you, the happiest man in the world. But I find that I am going too far, and that I am telling you much more than you asked. I will, then, leave a subject which it no longer becomes me to discuss, and proceed to one upon which I cannot as easily as you lose the habit of speaking.

When you first began painting, I sent you all the necessary materials, and it is a precaution which a master ought always to take ; it is only by the help of experience that we learn to choose, or to ameliorate (where there is occasion,) the different articles wanted for painting in miniature ; for they are not always equally well prepared. Some shops sell colours in powders, others in pastilles wrapped in paper ; in England they are generally sold in cakes. Besides which they do not always bear the same name in every place. It is only by the force of habit that you will be able to judge whether such or such a colour, presented to you under a different name, can replace in the use that which you require. Autheaume and Cosard of Paris, Ackermann and Newman in London, have a great celebrity for this kind of com-

merce ; I will not, however, point out one shop as preferable to another, because it frequently happens that you may find the same colours very well prepared elsewhere. What is essential, is to know how to remedy the inconveniences which do occasionally arise from the negligence of those who sell them.

I have confined myself to indicating twelve combinations of the principal colours for the flesh, and in reality we might confine ourselves to four ; for with black, blue, red, yellow, and reserving the lights upon the ivory, we might succeed in making all the mixtures necessary for miniature-painting.

The history of the fine arts teaches us that the eminent masters executed for a length of time with only red, blue, and yellow, which are the three primitive colours, black being only an abstraction from light, and white the light itself. A learned German, named Mayer, has calculated that with the three primitive colours, modified more or less with black and white, we might produce by their different combinations eight hundred and nineteen tints. We have, then, reason to believe that the Greeks, who have left us such

beautiful master-pieces in sculpture, had reached an equal degree of perfection in painting, and that Apelles or Protogenes may have excelled in the art of colouring, as did Phidias, Myron, Lysippus, &c., in the art of sculpture.

Modern painters having discovered in nature substances which presented, ready prepared, the same mixtures that the ancients were obliged to seek for upon their palettes, have increased the number of materials for painting, and have furnished artists with newer and speedier means of acquiring perfection in their art.

There have, however, been painters who, since these discoveries, have thought they might dispense with making use of them: they cite Santerre, a French artist, who was still living at the commencement of the last century. He voluntarily confined himself to the five colours used by the ancients: notwithstanding this, his productions were remarked for their soft and pleasing style of colouring; the only substances he employed were ultramarine, massicot, red brown, French white, and Polish black. This example, which it might perhaps be dangerous to follow, is, however, well to mention, as it

proves, that it is not the great variety of tints upon the palette which produces fine colouring, but the manner of employing them.

But let us now return to miniature painting. When you are desirous of renewing the colours upon your palette or of putting on fresh, you must remember that ochres, raw sienna, brown No. 4. bistre, black, vermillion, and ultramarine, require to be ground again, and to have gum : habit, and the use which you have hitherto made of the colours I have sent you, can alone give you a just idea of the degree necessary. Lake, carmine lake, and précipité, are generally sold with gum—experience will teach you whether in sufficient quantity, but there is no harm in grinding them as much as possible.

It is extremely useful to have two flesh palettes, one with rather less gum than the other. The first serves to sketch the portrait and to forward it as much as you can ; the second may be useful in the end to polish and give it more depth. Some painters, particularly in England, rarely employ body-colours, but preserve through the colour the transparency of the ivory, even in the most obscure back-grounds and draperies.

This manner of painting may be harmonious, but it does not bring out the head sufficiently, nor produce much effect, neither does it resist the ravages of time. In order to avoid as much as possible this great inconvenience, you must sketch the accessories you wish to execute in this style in the following manner: wash them over with a large pencil, with a tint equivalent in strength to two-thirds of that of the colour you are desirous of obtaining: when this preparation is dry, unite it by dotting upon it with the local tint, indicating the shades with a darker tint. You may pick out the stronger lights, skilfully taking off the colour with the point of a damp pencil; then re-glaze them lightly with a faint mixture of white, the local tint, and a great deal of gum.

You will observe, that in laying the body-colours on the palette you must put a large quantity of each, and let there be only three or four at most on one side of the palette, in such a manner as to leave room for the composition of the mixtures. Do not fear to exercise your patience, or that of the person employed in the tiresome occupation of grinding

them as much as possible : you must add to them a moderate quantity of gum. We only make use of light white for miniature-painting, the white of lead being subject to become black from the effect of the air. You should put some of this same white in two different places ; one of these quantities, with much less gum, will serve to go a second time over the lights which you will have prepared with the other, in order to render them more brilliant. Some painters, who wish to give more solidity to the back-ground and draperies in body-colour, put more gum in the first sketch : this precaution is unnecessary, when the ivory is properly prepared ; but remember, that in order to succeed in painting in body-colours, they must not have too much gum. When you have finished, and have been able to express all that you were desirous of executing with the assistance of glazings of a warm tint, you may make that grey and earthy aspect, which it so often presents, disappear.

We can paint in miniature upon several kinds of white substances, such as marble, alabaster, and even egg-shell : they have succeeded in

preparing and softening the latter by means of humidity; they may then be easily spread upon a plate of metal or a thick sheet of pasteboard, after which they are susceptible, as well as ivory, of receiving the preparation which I have already explained to you. The paper, and Bristol pasteboard, which are used for the aquarells cannot be chosen too fine or too even; as they then require no other preparation than that of the agate stone. Vellum, which you must be careful to stretch upon pasteboard, or a plate of metal, may be lightly pounced.

Ivory has generally been adopted in preference to any of these substances, because it is subject to fewer inconveniences, and in its local tint comes nearer to that of the flesh itself; and because it is capable of receiving a higher finish, and of being executed upon with greater vigour, and consequently produces works of longer duration. It ought to be chosen extremely white, without apparent veins, very even, and cut in very thin sheets; because, in proportion to its thickness, its opacity will give it a yellow tint; when otherwise, if it be transparent, the whiteness of the paper or

pasteboard it is placed upon will penetrate and increase that which is natural to it.

It is extremely important to know how to make a judicious choice of pencils: those for the back-ground ought to be square at the end, short and thick; you must dip them in water, and then try them upon paper to see if they remain united, and if there be not one hair longer than the others. The pencils of squirrels' hair, made for sketching, ought not to be too long, their points should be round and firm. The sable pencils must be full of hair; the colour will not then dry so quickly, and in consequence render the touch larger and softer; the points should be firm, supple, and elastic. In order to be assured of this, you must wet them, and turn them in every direction upon your finger, or upon paper: if they make but one point, you may then conclude that they are good; if, on the contrary, they do not unite well, or that some hairs be longer than others, in that case they are good for nothing. You may, however, still make use of a pencil too pointed, (provided the hair remain united) by cutting them with scis-

sars, but be very careful not to do it too much. A surer method of making a proper point is by wetting it, and passing it rapidly through the flame of a wax taper. The best pencils are undoubtedly to be found at Cherrion's, Quai de l'Horloge, in Paris ; in London, at Ackermann's, Newman's, &c.

Most miniature-painters have a habit of passing their pencil between the lips while painting, in order to unite the hair and make a good point ; if there be too much water, they, by this means draw it from the pencil, and leave only sufficient to enable them to employ the colour with softness. You need not fear that this will be injurious, for all colours used in miniature-painting, when prepared (except the orpiment, which is a poison), have no bad qualities, or disagreeable taste. This last-mentioned dangerous colour does not make a part of the flesh palette, therefore you will do well to employ this method for the purpose of making your work even, and prevent its being too much loaded with colour. In painting with body-colour, you need only gather the hair of your pencil, and if there be too much colour, discharge it

upon paper, or upon the palette itself; in short, as every painter in the end acquires a manner of his own, it is difficult to decide upon the proper quality which the pencils ought to possess, or upon the best manner of using them. It will only be after having bought both bad and good, that you will be able to discover those which are more favourable to your method of executing.

The rapidity of your progress, and the intelligence which you have shown in the application of the rules I have transmitted to you, have induced me to make you explore rapidly, in the study of miniature-painting, that ground which is generally gone over by much slower steps. Whatever perfection is attained in colouring, or correctness in drawing, it is by time only that can be acquired that evenness of work, that precision, that high finish, those happy and spirited touches, which ought essentially to characterize this style of painting. After you have begun to paint from nature, you must by no means on that account neglect copying from good productions: whatever talent you may have attained, you will find great benefit from

doing this, provided you do not always study the same master.

My instructions will no longer be of service to you, as they would be confined merely to recall to your memory that which I have already said, and which you may see every day in the models that are at your command; be not, therefore, wearied of admiring or contemplating them, and they will inspire you with an emulation that will enable you to soar with your own wings.

Since you already suspect that I have more than one correspondent in Tourraine, I will not hesitate to confess to you, that I terminate this letter to write one in answer to Monsieur de Saint Remi, with whom I am in that respect greatly in arrear. For your interest, as well as my own, I purpose employing him in the developement of those precepts you have been willing to receive from me; and which may still be susceptible of being variously applied to different cases. For your tranquillity, I will assure you that I have no necessity for this purpose to inform him of all you have written to me, and still less of what, I may venture to say,

I have guessed. I am too much his friend, and yours at the same time, to deprive him, if my conjectures be right, of the pleasure of informing me of it himself. My correspondence with him and Mr. Howard, still more than the letters I have the pleasure of addressing to you, would furnish you with the most authentic proofs of the friendship, the devoted attachment, which is felt for you by the sincerest and most disinterested of your admirers.

LETTER XXII.

Monsieur de Saint Remi to Mr. Deville.

Chateau de la Bourdaisière,
27th July, 1822.

IF it were possible that I could be offended with you, to whom I am indebted for the happiness of my life, I should bitterly upbraid you for not having witnessed it; but I must submit, as no one, I am willing to confess, has so little right as myself to blame your conduct with regard to me. Madame de Saint Remi, for such is now the name of the adorable Ellen, will not, perhaps, be as lenient towards you: I leave to her the painful task of reproaching you with absence at such a moment, in order to indulge myself in all the enthusiasm inspired by the ingenious surprise she prepared for me. She was aware who would be the person to whom I should hasten to express the extent of my felicity; and the first object that struck my sight,

when sitting down to write to you, was a miniature of herself, underneath which I found these words: "Pledge of my love for you, and of Mr. Deville's friendship for me."

The admirable execution induced me, on first inspection, to believe it your painting, but the modesty of your amiable and grateful pupil would not allow her to prolong my error; she even pointed out some faults which she said would never have escaped your pencil. For my part, I only saw a picture which exceeds all praise; it is the result of your zeal and instructions, and at the same time proves in the most incontestable manner the excellence of your precepts and the utility of your method.

Every one here, without having the same powerful motives, participates in my impatience to see you again. The events of the last six months have caused many alterations in the plans formed a year ago on all sides.

We intend very soon going in person to make you acquainted with them; you will then be better able to judge how greatly your society is necessary to the completion of the happiness which is now possessed by the most fortunate

of men, the most grateful, and certainly the most obliged, of those who have merited the title of your friend.

DE SAINT REMI.

Postscript by Madame de Saint Remi.

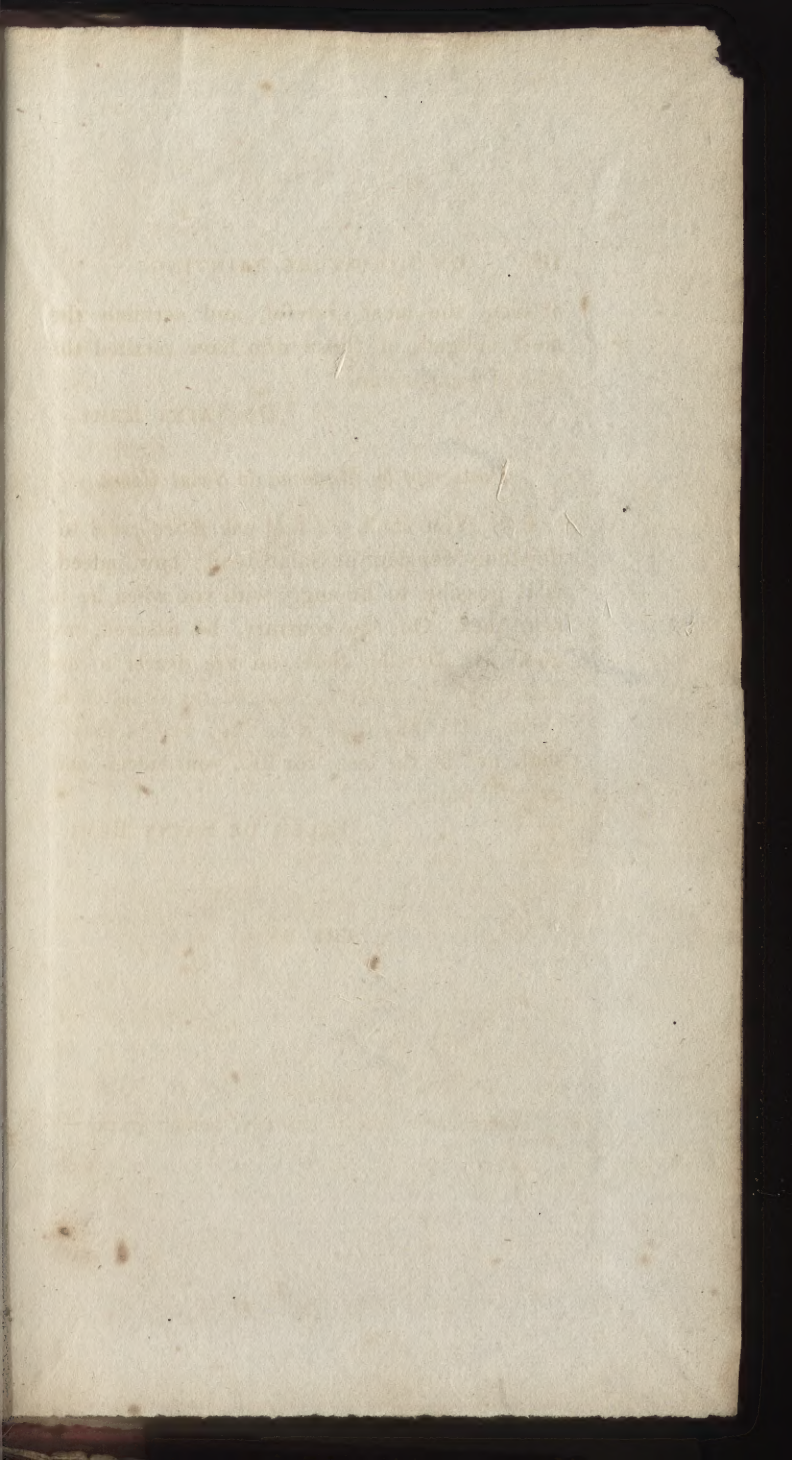
P. S. You shall not find me more cruel to-day than Monsieur de Saint Remi ; how, indeed, is it possible to be angry with you when he is near me? On the contrary, be assured, my good Mr. Deville, that you are dearer to me than ever. If I have changed my situation to become the happiest of wives ; believe that I shall not be the less, for life, your sincere and grateful pupil,

ELLEN DE SAINT REMI.

THE END.

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of men, the most grateful, and certainly the most obliged, of those who have received the title of your friend.

DE SAINT REMI.

Postscript by Madame de Saint Remi.

Mr. You shall not find me more cross to-day than Monsieur de Saint Remi: how, indeed, is it possible to be angry with you when he is near me? On the contrary, be assured, I would Mr. Deville, that you are desirous to see them only. I am sure, that you will not be the less, for this, your best and greatest good.

ELLEN DE SAINT REMI.

THE END.

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